

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR

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LENT TERM begins Monday, January 12. ENTRANCE  
EXAMINATION, Friday, January 9.

FORTNIGHTLY CONCERT, Duke's Hall, Saturday, January 24,  
at 3.

LECTURES BY DR. H. W. RICHARDS, Hon. R.A.M., "On  
the Life and Works of J. S. Bach (1685-1750)," will be given on  
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B.

## MODERN BRITISH COMPOSERS

By EDWIN EVANS

### VII.—LORD BERNERS

In the course of a lecture which he gave recently on 'Modern Tendencies in Music,' under the auspices of 'The Arts League of Service,' Mr. Eugène Goossens, jun., remarked that musical progress in England was exclusively the work of individuals, and that groups or schools did not play the part in it which they do on the Continent. It is a shrewd observation. There exist groups in England, and they are as clannish in their ideas, though perhaps not in their social intercourse, as any on the Continent; but they do not contribute to musical progress. Neither do they seriously impede it. Just as in an exhibition of paintings there will be found represented a number of artists whose province it seems to be to furnish collectively a background from which the work of individuals detaches itself, so we possess a multitude of composers who serve the purpose of maintaining a steady flow of music which only accentuates the achievements of outstanding personalities. A moment's reflection will show that the composers who group themselves readily in one's mind are invariably much 'less interesting than those who defy all such classifications. We have nothing in this country to correspond, for instance, with the Franckist group in Paris, in which a community of aims does not seem to lessen the prominence of its leading personalities. Still less have we any association on the lines of the six 'très jeunes,' of whom, so far, only Francis Poulenc appears to be known to English musicians. This is very encouraging. In the first place, the richness of our musical background indicates a wave of creative activity which will not spend itself in a generation. In the second place, the sharply-defined individualities which stand out from it point to a love of independence which will cause that activity to retain its significance.

The above is prefatory to saying that, as a composer, Lord Berners stands entirely alone. He not only represents a very special feature in our musical life, but he combines it with a paradox. He has a sense of humour which corresponds to a national trait, but the manner of its expression is international. It is English fun with a Latin pungency, and the blend is sometimes a little perplexing, for side by side with the direct humour in which we recognise something of our own contribution to the world's laughter, his works in this vein display a kind of tangential wit, at times ironic or even perverse, which is the product of his Continental associations. Probably he himself would sometimes experience a difficulty, if called upon to indicate the exact way in which his music is to be taken. There are some forms of humour which cannot be elucidated. One either catches

the whim or one does not. Most of Lord Berners's works are like that. They are destined to add to the gaiety of musical nations, but that will not prevent some from treating as mere distortion the harmonic assault upon their dignity. There is probably an even worse tribulation in store for him. He is not always in humorous mood. There is a vein of tenderness that occasionally comes to the surface. It has nothing in common with the form of sentimentality on which his irony frequently disports itself, but it exposes him to the fate which overtook one of our literary humorists who wrote a tragic story about a woman who was crushed by a python, and was told by his critics that he was not so funny as usual. I foresee that one of these days he will give vent to the kindly sympathy of which one is already conscious in some of his work, and be told that the point of his irony has become blunted.

It is not easy to describe the characteristic technical features of his music to the satisfaction of the theorist. In such matters hearing is believing. We may dismiss at once the contention that he does not invent melodies, for nobody has yet discovered a definition which covers the term. The conception of melody not only varies from generation to generation, but differs very strongly with the individual. The gift of melody has in fact been denied to every musician in turn who struck out a path for himself. Mr. Goossens claims that there are seventy real tunes employed in Lord Berners's 'Fantasie Espagnole.' It may be so. I have not counted them, and I regard their presence as irrelevant to the fact that the melodic interest is continuous. From that point of view, one of the most remarkable qualities of his writing is the absence of padding. The musical ideas may not all be of the same consequence, but their place is not taken by *remplissage*. His harmony is very personal. It is occasionally iconoclastic, but even then there is method in its madness, though the method would be less easy to describe than the madness. When he indulges in a harmonic distortion, it is done not only with good reason, but with great skill—yet such distortions are less frequent than instances of a whimsical inconsequence. Of his ability there can be no question. He works slowly and with great concentration. Even in the most disconcerting examples of superimposed harmonies, there is nothing that savours of arbitrariness. All is carefully pondered, if not calculated. It is a natural consequence of this close deliberation that so many passages in his music, whose aspect on paper is worse than incongruous, sound perfectly natural when performed, with their context, in the right medium.

Gerald Hugh Tyrwhitt, Baron Berners, was born in 1883, and succeeded last year to the title, which is one of the oldest in the Peerage, dating from 1455. He received his first musical education at Dresden, and afterwards had lessons from a well-known English professor. He has become a little weary of the playful remark which appeared

in one of his earliest biographical notices, attributing to this experience the qualifications which have served him in the Diplomatic Service, but though too often quoted, the jest is good enough to be perpetuated. No doubt he had ample opportunities for learning the value of compromise, and it is reassuring to be told that he has found the knowledge of some value in the performance of his official duties, for he has certainly made no use of it in his compositions. He also studied for a time at Vienna, and when he was appointed in 1912 to our Embassy at Rome, he worked fitfully with Alfredo Casella. He numbers among his intimate friends Igor Stravinsky, from whom he has doubtless had valuable advice, but although his writing has points of affinity with that of Stravinsky, Casella, and some other modern composers such as Prokofiev, it would be an exaggeration to speak of influence. There is a tendency in modern music to which a number of gifted composers give a certain measure of allegiance, but as its first tenet is precisely the free deployment of individuality, it involves no common method and results in no such resemblances as are commonly met with among followers of a school. The principal analogy is that which causes Mr. Goossens in the article quoted above to describe him as 'a very hot-gospeller of modernism,' an alarming term which in reality means no more than that he is a contemporary and not an ancestor.

As will be seen by the accompanying list, his works are not numerous, and all of them are either published or in the press, with the exception of 'Three Songs in the German manner,' which presumably will see the light one of these days. The origin of these songs is interesting. On reading one of the many biographies of Heine, Lord Berners made the discovery that the poem, 'Du bist wie eine Blume,' which Schumann and other German composers have made famous as a love song, was in reality addressed to a fat white pig. He has accordingly deemed it a pious duty to restore the poet's original meaning, whilst preserving the sentimental character of the German *lied*.

His first published composition consisted of 'Three Little Funeral Marches,' respectively for a Statesman, a Canary, and a Rich Aunt. Though written in Lord Berners's personal idiom, they are scarcely as characteristic of it as the works which followed, and the humour of the first and third of them is more dependent upon association. They are clever examples of the grotesque in music, but the listener needs to be told of the depressing solemnity of a state funeral on a rainy day and of the improvement in the nephew's material outlook on life, in order to appreciate the joke, whereas some of Lord Berners's later works are intrinsically humorous in their music. On the other hand, the little elegy for a pet canary has a touch of wistful sentiment which makes it a miniature tone-poem. If there be irony in it, we prefer to ignore it and hear only its poetry:

## 'FOR A CANARY.'



## 'FOR A RICH AUNT.'



These early compositions were issued under the name of Gerald Tyrwhitt. The next in order of publication was entitled 'Fragments Psychologiques,' and consisted of three short pieces: 'Hatred,' 'Laughter,' and 'A Sigh.' In the actual writing of these fragments there is much more of Lord Berners as we know him to-day than there was in the 'Funeral Marches,' and yet their outlook is not completely characteristic, except perhaps in 'Laughter.' Here we find a passage that is typical of many, an apparently illogical sweep of inconsequent notes, difficult to justify on any grounds other than that it has exactly the effect which its author intended:



It is not realistic. It bears no relation for instance to Moussorgsky's much quoted but somewhat discreet notation of laughter, for the simple reason that it is concerned not with the sound but with the motive of laughter. Instead of reproducing the effect itself it provides an analogous cause from which the effect results. At the same

time the device itself is as elastic as the idiom to whose vocabulary it belongs. It is capable of other applications, just as in ordinary speech words of identical etymology can be made to carry essentially different meanings. In 'Le Poisson d'Or,' for instance, which spurred Mr. Ernest Newman to creative effort in the columns of the *Observer*, there occurs the following:



which belongs to the same family of ideas, but is made to do duty for other associations. In all this there is an appositeness that is equally hard to describe or to explain. It is like certain forms of wit in that it sounds better than it looks on paper. But there has been so much music of which the opposite is true!

'Le Poisson d'Or' is really the earliest of Lord Berners's pianoforte compositions, although it appeared third in print. It is dedicated to Igor Stravinsky, and purports to comment upon a story of a sentimentally inclined goldfish, consumed with longing for a mate as bright as a sovereign, in place of whom he is given a mere prosaic breadcrumb which he swallows without interest. The music is slight, but interesting chiefly because of some deftly contrived figures which the well-disposed may regard as cleverly descriptive, but which in any case have a fascinating sound. The publishers of this piece embarked upon a new policy by securing a pictorial cover and other decorations from no less an artist than Madame Natalie Gontcharova, who is known in England chiefly by her brilliant staging of 'Le Coq d'Or.' Similarly, the work which was next to appear in print is decked in ambitious designs by M. Michel Larionov, whose work we have learned to appreciate in the ballet 'Children's Tales.'

This work consists of three pieces for orchestra which were introduced in the provinces under the conductorship of Mr. Eugène Goossens, jun., and at the Alhambra Theatre in London under that of M. Ernest Ansermet. Here we begin to be concerned not only with more ambitious achievements, but with music that realises more closely Lord Berners's vision of his own aims. The three pieces, 'Chinoiserie,' 'Valse Sentimentale,' and 'Kazatchok,' are, both in technique and in expressiveness, a great advance upon all that went before. The composer has gained assurance in the handling of his medium. It has become a more obedient servant—at least, that is the impression it makes after the first exhilaration of hearing such music has passed. The pungency of the style may be judged from the following:

## EX. 4.

(a) 'CHINOISERIE.'



(b) 'Valse Sentimentale.'



The second of these examples shows a more amplified harmonization of the combined themes which open the 'Valse Sentimentale.' It will be noted how one of these endeavours, in accordance with convention, to appeal to our feelings, whilst the other indulges in ironic asides which betray a truer worldliness. The contrast is of a kind that Lord Berners loves to make. Sometimes he even likes to leave us in doubt as to which is the side for which he invites our sympathetic assent. But here at least there is no doubt. The waltz is a clever parody of a well-established tradition, and a theatre audience was not slow to appreciate its humour. It is not impossible that an audience more conscious of its musical proclivities would have needed correspondingly longer.

These three pieces, which are published in the form of duets for pianoforte (four hands), contain within themselves the starting point of the two works which followed. In the 'Valse Bourgeoises' the composer develops ideas similar to those of the 'Valse Sentimentale,' which, it is not irrelevant to note, is dedicated to Mr. Eugène Goossens, jun., also a composer with a sense of humour. The 'Kazatchok,' on the other hand, points its fun at the purveyors of local colour of all climes, and may therefore well be the parent notion from which sprang afterwards the 'Fantaisie Espagnole,' though the irony is in this case less obvious.

The 'Valse Bourgeoises' are three in number. The first is a 'Valse Brillante,' in which occurs the following:

## EX. 5.



Stravinsky hails the last four bars of the above example as one of the most 'impertinent' passages in modern music. It is more than likely that this opinion will be echoed by many a reader of this article, if not with the same inflection. It is all a matter of point of view. Mr. Newman regards Lord Berners as the gamin in English music, but I fancy his tongue is more often in his cheek than protruding. Either way, he has his full share of original sin.

The second number is a 'Valse Caprice'; the third is entitled 'Strauss, Strauss et Strauss.' Here there are frank and recognisable deformations, to one of which is appended the remark 'Mais je connais ça.' The fun is broader, and



could scarcely be missed by the dullest pedant, but it is perhaps somewhat less of an achievement to caricature Johann, Richard, and Oscar than to satirise a generic type of composition which delighted entire generations of drawing-room amateurs. In the corresponding music of to-day it would be far easier to pen an acceptable caricature of some popular waltz-king than it would be to ridicule in one piece the whole cult of the *Valse lente*.

The 'Fantaisie Espagnole' is at present Lord Berners's most important work. There is probably no country which has suffered so severely from the manufacturers of spurious local colour as Spain. Nearly every composer, great or little, has at some time or other tried his hand at evoking the Spanish atmosphere by means of devices, chiefly rhythmic, which have been so completely conventionalised that no Spanish peasant would recognise them as part of his national idiom. It is only in recent years that even in Spain itself composers have been found with sufficient initiative to brush aside all this lumber and get down to facts. Even the French composers whose tone-pictures of Spain carry conviction give us the fleeting impression of cultured travellers rather than sympathetic interpretations. Meanwhile the average Spaniard, like the average Englishman, is far more familiar with the music of the cosmopolitan music-hall than with that of his own tradition. 'This confusion of ideas between the real and the false Spain has its humorous side which Lord Berners has been the first to discover. He does not profess to know Spain except through these various musical portrayals, the common features of which he has exaggerated in a spirit of railery which is not in the least unfriendly. The spirit of such a composition demands that the effects should be piled up in ironical profusion, with a degree of technical extravagance that underlines their cumulative humour. Occasionally, may be, it is underlined somewhat heavily, but happily not to an extent which would remove all doubt whether this composition is to be taken seriously or humorously, for it is in that doubt that resides a great deal of the wit expressed. We are not sure that Lord Berners is laughing all the time, and, when he is, we are uncertain whether he is laughing at us for taking him seriously, at his brother composers, or at himself. There is not enough of the grotesque to make the music a caricature, but the local colour is over-accentuated to a point which approaches at times to the burlesque, without, however, leaping the frontier. As music, it is somewhat tantalising: as a contribution to the perennial controversy in which the subject of folk-music is enveloped, it is invaluable.'<sup>3</sup>

The 'Fantaisie' consists of a Prelude, Fandango, and March, the whole occupying about ten minutes.

I am not at liberty to describe the work upon which Lord Berners is now engaged, but it is one

which provides free play to his wit besides some temptations to extravagance—if he should feel that way inclined.

A point which has considerable bearing upon the direction he is likely to take is that his irony is always characterised by unflinching good temper. It is, perhaps, this which most clearly distinguishes it from the irony of our Gallic neighbours, which is more often spiteful. It is really very amiable leg-pulling, and the salt of satire is most carefully kept away from anything resembling a wound. Above all, it is never rubbed in. At the same time, it is accompanied by so much fancifulness, that in other days than the present Lord Berners's humour might not improbably have taken a more romantic channel. I am not aware whether he is a lineal descendant of that Lord Berners of the 16th century who gave us the English version of 'Huon of Bordeaux,' which was our first introduction to the realm of King Oberon, but if he is, his family history is repeating itself, for, if King Oberon were real to us to-day, he would almost certainly be a humorist. It would be his only chance of defending his kingdom against the onslaught of the Philistines.

#### LIST OF COMPOSITIONS

1. Trois petites marches funèbres ... 1914. Spring.
2. Fragments psychologiques ... 1915. Autumn.
3. Poisson d'or ... 1914.
4. Three songs in the German manner ... 1913.
5. Three Pieces for Orchestra ... 1916. January.  
Chinoiserie.  
Valse sentimentale.  
Kazatchok.
6. Valses Bourgeoises ... 1917.
7. Fantaisie Espagnole ... 1918-19.  
(Finished May, 1919.)

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#### ASPECTS OF DVORÁK'S CHAMBER MUSIC

By H. C. COLLES

The visit in the summer of the Czecho-Slovak musicians to London, and the subsequent reappearance here of the Bohemian Quartet in the autumn, have brought Dvorák once more directly into our line of vision, and made it pertinent to ask whether he is a neglected or an over-rated composer. The warm welcome which he and his music received here in his lifetime has given him a name which lasts, yet in almost every department he is known by one or two works only. Speak to any amateur of music about his five published Symphonies and you are almost sure to get some reply about the beauty of 'From the New World.' Suggest to a professional string quartet that a work by Dvorák would be welcome in their programme, and Op. 96 in F, popularly called the 'Nigger,' is almost certain to make its appearance. But there are eight String Quartets published by Simrock, and most of them, before the war at any rate, were available in

<sup>3</sup> E.E. in *The Outlook*, October 25, 1919

miniature scores at what seems now an almost nominal price. In other departments of chamber music the 'Dumky' Trio and the Pianoforte Quintet are the two works which 'go,' while the former is the last of four, and there are two String Quintets and a Sextet which might share the popularity of the latter. Dvorák in fact is known by samples. In so far as the rest of his work is up to sample he is neglected; in so far as it is assumed to be so without inquiry he is over-rated.

It seems worth while then to look more closely, and to ask, Are the qualities which we love in the Dvorák which we know equally present in that which has been passed over? If not, have these works other qualities not so easily appreciated?

Since Dvorák's works of all classes, exclusive of opera, are registered by opus numbers running to well over a hundred, it is clearly necessary to confine attention to one department. Chamber music for strings was a means of expression to which Dvorák remained consistently faithful through his whole life without thought of immediate publicity. Here if anywhere he wrote for himself, shaping the ideas which, in his own phrase, 'clamoured in his head,' into the form which seemed to him the most consistent.

In re-studying the scores of the String Quartets and the kindred works lately, I confess to having looked narrowly for evidence of what Mr. Fuller-Maitland in his article in *Grove* found to be a matter for 'slight censure,' that is to say a tendency to keep up the interest 'not so much by ingenious developments and new presentations of the themes, as by the copious employment of new episodes, the relation of which to the principal subjects of the movement is of the slightest.' The search has been so little successful that on the contrary it has seemed that censure, and that not always slight, might be applied for the opposite defect of labouring the development of ideas too slender for such treatment. The classical models were something of a snare to Dvorák. He early gained extraordinary facility in manipulating them, and the moment a characteristic germ of melody entered his head he was ready to spin it into the web of sonata form. Take, for example, the first movement of the Quartet in C, Op. 61:



The two motives (a and b) which make up the theme are not particularly inspired. The one irritatingly suggests 'See the conquering hero comes'; the other says, 'No, after all it's only I, Dvorák.' Yet does he desert them for the 'copious employment of new episodes'? Not a bit of it; the two chase each other through a lengthy exposition with child-like delight in existence. He is in love with his theme, and for the hearer who is not, there is no reprieve until the second subject makes its legitimate appearance:

Ex. 2.



Here is something which has that charming undulation of outline together with a hint of harmonic excursion instantly recognisable as Dvorák's most spontaneous self. One could wish that he would break bounds and go the way it seems to beckon, but he is too conscientious. The episode and the syncopated rhythm to which it leads fill a strictly subordinate place in the scheme, and when the double-bar has been reached the 'Conquering hero' and its sprightly pendant take the field again and hold it.

Such movements as this—and this is not an isolated instance—tend to show that there was an element of luck in Dvorák's work. When he chanced on thoroughly congenial and tractable material at the outset, all went well; on the other hand an awkward opening might prejudice the success of the whole thing. He was not a keen critic of his own musical matter, and was apt to get his matter in the wrong place. This second motive (Ex. 1, b), which seems so uncomfortably placed in the first movement, is perfectly appropriate when it reappears as the subject of the *Scherzo*:

Ex. 3.



and its brilliant treatment in this form makes the whole movement sparkle with life. It has got rid of its companion, and become free and happy.

In the earlier Quartet, Op. 34, in D minor, dedicated to Johannes Brahms, as in the much better-known one, Op. 51, in E flat, dedicated to Jean Becker, the luck of the start was on Dvorák's side. The Quartet in E flat stands second in popularity to the 'Nigger,' so we may look prefer-

ably at the opening of Op. 34, which is more often passed over:



This is the germ of the whole movement. Its suave and fluent melody grows naturally out of the quiet phrase proposed by the first violin. The gentle chromaticism of the two inner parts expands unchecked and unforced. The second subject itself is an extension from a motive of the first:



The two belong to one another so completely that throughout the long development one hardly knows which Dvorák has most in mind:



The whole movement, like this example, runs on velvet. It is not emotionally intense because there is little or no clash of ideas, though it has its declamatory moments where the rhythm breaks into a more emphatic mode of speech. But everything is beautified by the unity of idea variously expressed. And that is what one looks for from Dvorák.

A great deal has been said about his national feeling shown in his use either of actual folk-melodies or ideas akin to the folk-music and dance forms of his country. But all such primitive

music, whether sung or played—the chivalric ballad and the polka, the love song and the 'Dumka'—has this in common, that it is essentially occupied with one idea at a time. The *Alla Polka* which follows the first movement in Op. 34 is a one-idea movement. The Polka and the Trio stand well apart from one another; the latter is an interlude which just gives the dancers a breathing space before they resume. In such simple forms Dvorák is always in his element; he is care-free and spontaneous. But it is not always that he can carry that same spirit into the developments of larger and necessarily more closely knit forms. That he should ever have been able to do so, as he certainly has in this first movement, is indeed the marvel of his genius. His failures in this respect occur most often in his first movements; the *Finales* which are always close to the dance spirit, however widely they may depart from any known dance form, are practically unfailing. The *Finale* of the C major Quartet, for example, gets into its stride at once with a dance measure which seems a near relation of Haydn's famous 'Kolo':



With its rhythm dominating the whole score, there is no fear of incoherence by the introduction of new episodes; the more the merrier. As a matter of fact, new melodic forms crowd in in quick succession, and even the second subject proper is more a new version of the dance measure than a new idea:



Dvorák solves the problem of the *Finale* instinctively, and it is a problem which over and over again baffles composers of a more introspective kind. In how many modern sonatas, trios, and quartets does the composer let himself down by trying to keep himself up in the *Finale*? One can think of many instances where a first movement starts with a fine impulse, contrasts that with lighter middle movements, and then wearies us by trudging over the same emotional spaces as the first movement only with greater labour. But with Dvorák it is the other way; his first movements may be rather laborious, as this C major one is, or may have the suavity and charm of the D minor and E flat Quartets, but in either event the *Finale* 'makes good,' more than atoning for the defect in the first case, carrying us from pleasure to delight in the second. The Sextet in A for strings (Op. 48) may be cited as an exception because the *Finale* is here cast in rather formal variations of an exceedingly beautiful theme. The numbers labelled Var. 1, 2, 3, &c. in the traditional way are not specially eloquent in shedding new light on the tune until the *Stretto*, the free and vigorous Gigue which brings the whole to a climax. Possibly the fact that the

Sextet was written just about the year (1878) when Dvorák had first attracted the favourable attention of Brahms accounts for the experiment in a style of which the latter was the greatest master of modern times. But it is the drooping beauty of the 'Dumka' and the virile energy of the 'Furiant' which most make one wish that this work occasionally got the public performance which now has been denied to it for so long.

Dvorák's style in chamber music underwent a much greater development in the course of his working life—that is, some twenty-five years of continuous production—than is generally realised. That development is rather obscured by the American episode which now takes so large a place in the popular conception of his personality. Included in that with the 'New World' Symphony are the String Quartet in F and the String Quintet in E flat. Certain aspects of these works show them to be rather a return to his early style than a logical phase in his own development. Though he denied with some emphasis the adoption of negro melodies as subjects, he was indubitably trying to talk their musical dialect, and like many people who experiment in foreign dialects he instinctively and unconsciously reverted to his own. Though the works immediately before the American group have plenty of the distinctive features of Dvorák's own Bohemian music (they include the Pianoforte Quintet with its 'Dumka' and 'Furiant,' the E major Quartet with a similar pair of movements though not called by these names, and the famous 'Dumky' Trio itself), yet in the larger works among them there are qualities of design and feeling quite beyond the charm of local colour, which, failing a better word, one must describe as cosmopolitan. See for example the extraordinarily subtle uses of expression to which a phrase, which might come from any source, is put in the first movement of the E major Quartet:



Only a composer with a long vision before him could start so unpretentiously on a big enterprise. The style no longer has that velvety smoothness remarked in the early D minor Quartet, but is far more full of incident, more various in its view.

In the American works Dvorák returned to primitive ideas which reveal their content on their first statement, their charm resting chiefly on a certain piquancy lying lightly on the surface. It may be argued that in handling such ideas he was really at his best, that as his nature was not a very profound one any more highly intellectualised style was liable to lead him astray, that he lost more than he gained in this process of evolution. But at present few of us are in a position to support such an argument, because the bulk of the later works remain in neglect. The two last Quartets, Op. 105 in A flat, and Op. 106 in G, are certainly not Dvorák at his happiest, but they are Dvorák speaking with great earnestness and force. The

remarkable passage in the *Finale* of the last, into which he has woven material from the first movement, shows an appreciation of texture as against simple beauty of outline which has no parallel in the early Dvorák of the dialect pieces. The fact is that the whole series form in their strength and weakness, their simplicity and their complexity, an extraordinarily human document. They show the effect of contact with the larger world upon an unsophisticated nature too sensitive to remain uninfluenced by such contact but too true to lose its identity. Sophisticated audiences are naturally most attracted by the evidence of naivety, but one can only get the measure of the character by a knowledge of the whole.

## THE BANE OF CLEVERNESS

BY GERALD CUMBERLAND

For the last twelve months almost every writer and public speaker has taken a strange delight in giving vent to pessimistic utterances 'prophesying woe.' The miasma of pessimism has not yet entered the field of music, so I propose in this article to take it there.

At this moment our British composers are in a condition of curious and (to me) disturbing self-satisfaction. They believe that, at last, they have really begun to compose. Until 1914 many of them were deriving much of their inspiration from Germany; since 1914 they have, they declare, been deriving it from themselves—they have at last formed a British School. Not a school founded on folk-song, of course, but, nevertheless, a school so militantly British, so militarily British, that its members will listen to no music that is not Allied music. In other words, our young men have shut their eyes, opened their mouths, and seen what France and Russia would send them.

And France and Russia have sent them more than was expected, more than was bargained for. Russian composers who for twenty years had been only names, suddenly became realities. In the spring of 1914 the Russians calmly organized a revolution in London: they gave British composers their rich, new wine, blood-red and heady, in queer-shaped goblets studded with precious stones. The Britishers drank and, like Tristan, began to dither divinely. They have dithered ever since. When the war arrived and German music became an impossibility, they ravaged France for music and discovered that Debussy and Ravel were not the only Parisian gods alive. So they dithered in the French manner. Though Diaghileff called Brahms a putrefying corpse, and Schumann a dog baying at the moon (or was it the other way about?), he was not the first to do so: these things were said secretly in 1915. They are said now . . . even in Surbiton.

So, swallowing Russian vodka—and even trans-fusing it into music—and absinthe, without digesting either, our composers suddenly became British. It is true that Mr. Cyril Scott went on being Mr. Cyril Scott—a very harmless occupation,

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that Mr. Eugène Goossens, jun., wrote, among other things, an imitation of a musical-box made in Geneva, that Mr. John Ireland became yellow-booky and tried to discover what Arthur Symons sounded like when read aloud on the pianoforte, and that many of the smaller fry (very small fry, these!) wrote Songs of Sussex, London Lyrics, Manchester Melodies, and Noises from Nottingham. But most of their confrères did their utmost to realise what it felt like to be long-haired, velvet-coated decadents in the Latin Quarter, or horny-handed peasants in Yasnapaniasnavolupski. Not one of them succeeded. They became neither Frenchmen nor Russians; they remained merely their rather dull selves.

In these experiments to found a British school by making France and Russia their spiritual homes, our young composers began by throwing sentiment to the winds. Not that they called it sentiment: 'sentimentality' was the word they used. They saw that there is little sentiment and no real tenderness in the more important modern French composers, and they admired the orgies of savagery in which most of the Russians indulge. They perceived that even Tchaikovsky has little nobility of sentiment, for they detected in his weeping melodies nothing but a series of self-pitying orgasms. So, said they, sentimentality must go. And go it did—if, indeed, it ever was there. One fears it has gone never to return. They wrote brainy music: 'awfully clever' stuff: music that in its effort to mean so much, ended by meaning nothing at all. Emotion? Bless you, no! The Germans were emotional! These young British lions were all head and no heart; they were like creatures roaming about with the heads of lions and the hearts of rabbits.

Many are bubbling over with delight at this state of affairs. It is Progress. We are now making headway! Brahms is a cretin; Schumann, a man who wears goloshes when out of doors and knitted canvas slippers at home; Wagner, a wretched fellow with his eyes in the stars and his soul in the dung-heap; Richard Strauss, a Berlin cad. But Holst—*regardez!* what genius! Goossens—*attendez!* what daring! what originality! Delius—*tiens!* what an intellect! And so on. But some of us see in all this hard cleverness, this acrobatic ingenuity, this musical psycho-analysis, not the seeds of decay but decay itself. No one is so clever as the man who argues his own soul out of existence, no one so 'smart' as the fellow who can wink with a monocle in his eye, no one so up-to-date as the man who has never had a past and, most assuredly, will never have a future.

Clever! Oh, yes, this growing band of musicians is very clever. As if cleverness in art were everything—or, indeed, anything! Has anyone ever disgraced himself by calling Elgar 'clever'?—or Bantock?—or Vaughan Williams? Yet this is the adjective that is most constantly and very aptly applied to these young composers, whose music is like the shaking of precious stones in a tin can. Composers of music require just that

degree of cleverness which will enable them to acquire the amount of technique necessary for self-expression. When a poet, or a painter, or a composer possesses a perfect technique and yet has nothing to express with that technique we call him clever. And rightly so, for it is a term of insult. Nowadays we judge a work, not by its content, but by the manner in which that content is expressed. That is real artistic decadence.

If, then, the great emotions are dead in our music, how may we bring them back? Not by an effort of will: not by striving to be original: not by slavishly copying someone else. In order to express great emotions, one must first of all feel them. One almost blushes to write down anything so obvious, but when so many young composers are regarded by themselves and others with the solemn respect that one pays only to men of genius, one feels that it is the obvious that needs underlining.

There can be little doubt that the present-day fear of feeling emotion is due to the strain of the war: we have all felt so much, and suffered so much, that most of us have no capability left for profound emotion—or, if we have, we are unwilling to exercise that capability. Our hearts are sore, so we use our brains. There are very few creative artists whose gifts have not been temporarily impaired by the war. At the moment of writing, I can think of only one first-rate artist whom the war has not half-suffocated—Vicente Blasco Ibanez, the great Spanish writer. But if, as I believe, this is the prime cause of our present sterility, it will pass away with time. Yet nothing can be more stupid, more certain to hinder the revival of the creative spirit among us, than to regard the work of the 'new' School as anything more than clever, experimental stuff that will be utterly forgotten in two or three years. We cannot make a thing great, or fine, or noble, by continually bestowing any—or all—of those adjectives upon it. We only make ourselves ridiculous.

Fortunately, there are signs that the craze for Russian music is dying quickly. For more than five years it has held a place in our esteem out of all proportion to its merits. It has served its turn: let it go. And as for French music, so much stuff of poor quality is dinned into our ears that one feels inclined to echo the aphorism of the late Hans Richter, who, on being asked why he did not play any at his concerts at Manchester, replied: 'French music? Why, there isn't any!' Certainly there is no great music now being published in France—nothing to touch the work of Elgar. But we have for so long allowed ourselves to be charmed and interested and amused by modern French composers, that we have lost sight of the fact that to charm and interest are not the sole functions of art.

The Title-page and Contents of Volume IX. (January to December, 1919) of the *Musical Times* is now ready, and can be had post-free by subscribers on application to the publishers.

## THE ORGAN WORKS OF BACH

BY HARVEY GRACE

## PRELUDE

There are enough fine books on Bach to make a series of articles on his organ music seem unnecessary. But as a matter of fact the student who wishes to read about this branch of Bach's output will find the Bach literature not very helpful and far from convenient. In the first place, the books usually survey the whole field, with the result that there is insufficient space for the detailed consideration of the various portions of it. Usually the organ music suffers the most by this lack of space. For example, in Parry's fine study ('John Sebastian Bach') only about twenty-five of its 572 pages are devoted to the organ works. The gigantic Toccata and Fugue in F has to be disposed of in less than a page, and the six Trio-Sonatas in about a page and a half. The references in Spitta are numerous, but they are so scattered about the three volumes as to be almost lost in the mass of other material. Schweitzer (perhaps because he was an organist) is fairly liberal in his treatment of the organ music, but as his book ('J. S. Bach, le Musicien-Poète') is concerned chiefly with the programmatic aspect of Bach's works, only the Choral Preludes come in for extended notice. Pirro's 'L'Esthétique de Jean-Sébastien Bach' deals chiefly with the composer's treatment of the orchestra and with his methods of accompaniment, the organ music being given a few pages of the chapter, 'La musique instrumentale.' Rutland Boughton's excellent little handbook is for the general reader rather than for the organist.

On the ground of previous insufficient treatment there is thus ample justification for such a series of articles as is here projected. But there are two more practical reasons. All the big Bach books are so costly as to make the average organist think twice before buying, especially to-day, when he is notoriously the worst-paid member of the musical profession. And it must not be forgotten that it is the average organist who needs consideration in this matter, since for him and for his pupils Bach is regular daily fare. Secondly, as the writers on Bach have not usually been organists they could hardly be expected to look at the subject from the practical playing point of view. Now, no instrument has developed so wonderfully as the organ, and, as a result, the playing of early organ music gives rise to a host of problems and considerations that occur comparatively seldom in the performance of other works of the same period.

The following articles will aim at an exhaustive survey of Bach's organ music, regarding it from the point of view of the modern player. If some of the conclusions arrived at run counter to those generally accepted, there need be no surprise. The subject is one on which there is room for widely differing opinions, none of which are wrong; indeed, granted the point of view, they may all be equally sound.

The writer is well aware of the difficulty of his task. He ventures on it as a lifelong devotee of Bach, and claims on behalf of his views that they are the result of intimate acquaintance with the music and of a fairly long experience as player and teacher.

Although in discussing certain points as to textual reading, registration, laying-out, &c., various editions will be alluded to, it will be convenient to use only one for general reference. In considering the Choral Preludes, the melodies and the text of the hymns are so important that the chosen edition must be one in which these are available. Apparently the only edition answering this requirement is that of Novello (vols. xv-xx., the whole of the Chorals and a portion of the text in German and English being given in vol. xx.). The references will therefore be made to that edition, the number of the volume and the page being shown in Roman and Arabic numerals.

## I.—EARLY WORKS

It is unfortunate that, in England at all events, the most widely-known of Bach's early organ works are by no means the best. This is due to the fact that until very recently the organ music based on choral melodies was a sealed book so far as most English organists were concerned. And yet among Bach's youthful efforts are some choral variations that, by reason of their intrinsic merit and their value as technical material, are far more deserving of attention than certain of the immature preludes and fugues with which so many students begin their study of his music.

The exact chronology of Bach's organ works (especially the earliest) is uncertain. But we may safely say that he began his career as organ-composer (as he certainly ended it) by treating a choral melody. His output during the Lüneburg period (age fifteen to eighteen) seems to have consisted entirely of Choral Partitas—sets of variations. Two of these—a set of eleven on 'Ach, was soll ich Sünder machen?' and another of seventeen on 'Allein Gott in der Höh' sei Ehr'—are so elementary and inferior as to make one question their authenticity. Spitta regards the former as genuine, but makes no reference to the latter. He mentions, however, a set of seven variations on 'Herr Christ, der Ein'ge Gottessohn' as being almost certainly by Bach, and dating from the Lüneburg days. They were still in MS. in 1880. The two sets first mentioned above are to be found in vol. ix. of the Best-Hull edition (Augener).

The only works of this period that are worth our attention to-day are the Partitas on 'Christ, der du bist der helle Tag' ('O Christ, Who art the Light and Day') and 'O Gott, du frommer Gott' ('O God, Thou faithful God') (xix.).\*

One of the most certain evidences by which we may assign Bach's organ music to this

\* The Partita on 'Sei gegrüßet, Jesu gütig,' belongs partly to the Lüneburg period. Some of the variations were written at a much later date, however, so they will be discussed in a future chapter.

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Lüneburg era is the almost entire absence of an independent pedal part. Bach's post at Lüneburg (where he received a monthly salary of twelve groschen) was one of general utility—accompanying on the harpsichord at rehearsals, playing the violin in concerted music, and probably acting as assistant choir director, his own singing voice having temporarily disappeared. He had little opportunity for access to the organ, and therefore composed for the two-manual harpsichord, though occasionally he seems to have had the organ at the back of his mind. The Partitas are for manuals, with brief *ad libitum* indications for the pedals. The idiom is usually of the type proper to an instrument deficient in sustaining power. The writing is unequal, but there are so many passages of pure Bach that we cannot afford to neglect the works. It is worth noting that the chief weakness is in the matter of plain harmonization. For example, here is the first phrase of 'Christ, der du bist der helle Tag':



Spitta points out the clumsy effect of the six-part chords on the weak accents, with four-part harmony between. He might have further drawn attention to the lack of harmonic enterprise. In the ten bars we find the tonic chord, in root position, no less than fourteen times! And such clumps of notes as

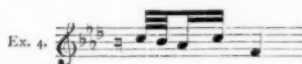


hardly suggest the Bach we know.

But the best of the variations show a grace and polish quite remarkable in an age when the keyboard idiom was still far from defined. We have more than a peep of the real Bach in such passages as the following, with its satisfying two-part writing, its little two-note leaning figure in the right hand, and the delightful bit of echo:



In the third variation we meet with a little figure which was destined to play an important part in some of the best of the Choral Preludes:



The closing bars of this variation are worth quoting. They might have been written in Bach's maturity:



The final variation gives us an *ad libitum* pedal part which needs treating with discretion. It consists of the choral melody in crotchets. But as the left hand gives us an ornamental form of the tune in the bass, the pedal part, unless played with very quiet 16-foot tone alone (uncoupled, of course) merely muddles the effect. Played on the harpsichord the pedal notes quickly ceased sounding, and little or no damage was done. On the whole, the pedal part is best omitted. Certainly the use of Pedal 32, 16, and 8-ft. with reeds coupled to Great (as is suggested by some editors), seems indefensible, unless the lower of the left-hand parts is omitted. Here is the first phrase of this variation:

Ex. 6.

It is worth noting that the number of the variations corresponds with the verses of the hymn, showing that already Bach, like Böhm and others, was more or less working on a programmatic basis. The connection between the music and the words is less clear than in the bulk of the Choral Preludes, but it is there. Before leaving the work, one more passage deserves quotation. It is the final cadence of the last variation, with a daring use of an auxiliary note:

Ex. 7.

Played at the right slow pace, the fifths and the unexpected touch of the chord of A minor at \* are calculated to make even a stolid player sit up, especially if the pedal part be omitted.

Much of what was said above applies to the variations on 'O Gott, du frommer Gott.' We find the same clumsy method of harmonizing the choral, and the same graceful writing in the variations. Again the sections are the same in number as the verses—nine. The connection between words and music is of the slenderest, save in sections vii. and viii., where the more expressive character of the music seems to be a fairly obvious reflection of the increase of emotion in the text. No. viii. contains some beautiful writing of the chromatic type which Bach usually adopted when dealing with the idea of death, e.g.:

Ex. 8.

There is nothing of the 'prentice hand here, especially in such details as the inverted pedal point in bar 3, or the touching together of the E natural and B natural in the last bar.

These Partitas show in a marked degree the influence of Georg Böhm, who was organist at St. John's Church at Lüneburg during Bach's stay. Böhm seems to have imbibed a good deal of the spirit of contemporary French clavecin composers, and no doubt much of the grace of Bach's early keyboard writing is due to French influences received thus second-hand. To Böhm he certainly owes his trick of beginning each set of variations with a primitive kind of *ostinato*—an idea which bore fine fruit later in the so-called 'Giant' fugue, and in several of the numbers of the 'Little Organ Book.' The few examples of Böhm's work that survive show him to have been a much more imaginative and decorative writer than Pachelbel, and a more intimately expressive one than Buxtehude. It is but fair that the influence he exerted on Bach should be noted. We shall see a further striking example later.

But, imitative as these early works inevitably are, they are at the same time characteristic. As Spitta says:

Throughout, indeed, in spite of their reliance on an outside model, these chorale variations bear witness to a quite extraordinary talent. They are by a youth of sixteen or seventeen, and what natural beauty they display! What freedom, nay, mastery of the combination of parts! Not a trace of the vacillating beginner feeling his way. He goes forward on his road with instinctive certainty; and though here and there a detail may displease us the grand whole shows the born artist.

I have dealt rather fully with these two early works because they seem to be so admirably adapted for technical purposes. They are far more interesting than much of the manual work usually given to students in the early stage. Moreover, the best of the variations are well worth playing. With two well-contrasted manuals and light promptly-speaking stops, they may be made into enjoyable little pieces. The player will get a delightful foretaste of the intimate character that makes the best of Bach's music so vital to-day; he will also discover the seeds from which spring some of the mightiest of musical growths.

(To be continued.)

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## Interludes

By 'FESTE'

The only works of art that are really boring are the mediocre. An out-and-out bad composition has an entertaining quality all its own. After the winner and his hottest rival have passed the post, the most conspicuous competitor is usually the last. The public has no eye for the undistinguished ruck between: it thinks only of the laurel wreath and the booby prize. For this reason I am grateful to the reader who sends me a copy of the worst oratorio ever written. I had often heard of it, and had vainly searched the second-hand bookshops for a copy. Now it drops into my lap, as such good things have a way of doing. There may be wide difference of opinion as to the finest oratorio, or the half-dozen finest; there can be but one verdict as to the worst. It is surely 'Ruth,' by — but on second thoughts I suppress the composer's name. He may have left descendants, and I would not willingly hurt their feelings. 'Ruth,' was published by the composer, at 60, Kingsland Road, Shoreditch, the price being one guinea and a half. There is no date of publication, but a note over the libretto tells us that the work was 'first performed in the Town Hall, Prahran, near Melbourne, Victoria, Jan. 21st, 1864.' A good many of the subscribers were Melbourne folk. Among the English patrons are few of note in the musical world—'Goldschmidt, O., Esq.,' and 'Oakeley, H. S., Esq., Professor of Music in the University of Edinburgh,' are the two that first take the eye.

We are all busy to-day either writing or reading accounts of new works that are important, or will (perhaps) be important ten years hence. As a refreshing change, let us spend a few minutes with one that never mattered to anybody but the composer. In order to get the right sympathetic point of view, we will put the clock back to 1864. . . . I am a reviewer, with a friendly feeling towards the new work and its composer, whose name I will change to George Olthurst.

'Of all the forms of musical art, that most calculated to elevate and inspire is the oratorio. We may well be proud of the fact that it has nowhere flourished so vigorously as in this great country. Not only do we keep alive the immortal works of Handel: our own composers, with that mighty exemplar before their eyes, also enter the field from time to time, and so carry on the great line. The latest of these native oratorios is "Ruth," by George Olthurst. The words are "selected chiefly from the Holy Scriptures," and the work is dedicated "To the Queen: a humble tribute of devotion"—a worthy offering to the Gracious Lady to whose discriminating patronage we owe so much of our happy acquaintance with the noble music and the gifted artists of the Fatherland. "Ruth" upholds the classic form and tradition so well suited to its sacred theme. It begins with an Overture in D, an imposing *Andante* chiefly based on the tonic chord, and a lengthy *Allegro*. The

opening subject of the *Allegro* is of a tripping character, the right pastoral atmosphere being subtly suggested by the bare fifths and fourths of the accompaniment:

Ex. 1. *Allegro*.  $\text{♩} = 116$ . Cello.

sons. The style is as simple and direct as in the overture. Nothing could be more definite and satisfying than the composer's treatment of historical narrative. See, for example, this little extract dealing with the marriage of Naomi's two sons:

Ex. 3.

And they took them wives of the wo - men of

the name of the one was Or - pah, the name of the Mo - ab;

o - ther Ruth; and they dwell there a - bout ten years.

then she left speak - ing un - to her.

'These qualities of directness are conspicuous throughout the work. When Naomi's daughters-in-law (two in number, as we have just seen) express their determination to return with Naomi, they could employ no more fitting strains than the following:

Ex. 4. SOPRANO 1.

Sure - ly we will re - turn with thee,

Sure - ly we will re - turn with thee,

'Note how the unanimity and eagerness of these two faithful young women is expressed by their employment of the same phrase, not together, but in a free kind of canon at the octave. This beautiful interplay of melody is given its full effect by the slenderness of the accompaniment, which does little more than double the voice parts. The first flush of enthusiasm over, the young women (it may be well to remind the reader that the name of the one was Orpah, the name of the other, Ruth) get together, ending the duet with seven emphatic repetitions of the word "return."

'This insistence on the salient word is a notable trait which Olthurst and Bach have in common. The chorus following Ruth's further declaration of fidelity (Orpah having backslidden, and gone away) gives us another example. The words of the chorus are: "When she saw that she was stedfastly minded to go with her, she left speaking unto her." Here is the opening: (Note how the austere simple choral writing suggests "stedfastness.") The accompaniment adds to the significance by doubling the voice parts, plus a repeated high D):

Ex. 5. ff

When she saw . . . that she was sted - fast - ly,

sted - fast ly mind - ed to go with - her.

then she left speak - ing un - to her.

'Among the solos, pride of place must be given to the cry of the desolate Naomi, "I went out full." This touching air is preceded by a lengthy intro-

duction (*alla marcia, con dolore*) which strikes the right poignant note. I quote the first few bars of the Prelude, and the opening phrase of the song :

Ex. 6 (a).  
*Grave.*  $\bullet = 54$ .  
*Alla marcia con dolore.*

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody starts with a half note G4, followed by a quarter note A4, then a quarter note B-flat4, and finally a half note C5. The bass staff has a key signature of one flat (B-flat) and a common time signature. It features a complex accompaniment with many beamed eighth and sixteenth notes. The piece ends with a double bar line and the text '& C.'.

(f)

I went out full, I . . went out full and the  
Lord hath brought me home a-gain empty, I went out full, &c.

'Part 1 of the oratorio ends with a chorus, "Blessed be the Name of the Lord. Amen." At first Olthurst appears to be about to write a choral fugue on conventional lines. He breaks away from tradition, however, for the subject, though dealt with by all the voices, never appears in more than one part at a time. The four voices are supported by emphatic chords of tonic and dominant alternately on the first beat of each bar, and are employed together only in chordal repetitions of "Amen," save at one glorious moment at the end, where we have a masterly piece of close imitative writing:

Ex. 7. A

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a series of eighth notes: B4, A4, G4, F#4, E4, D4, C4. The bass staff begins with a bass clef and a key signature of one sharp (F#). It contains a whole note G2, followed by a half note A2, and then a series of eighth notes: B2, A2, G2, F#2, E2, D2, C2. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The second system consists of two staves. The upper staff continues the melody with a quarter note C5, followed by a quarter note B4, and then a half note A4. The lower staff provides a harmonic accompaniment, starting with a quarter note G3, followed by a quarter note A3, and then a half note B3. The score is marked with 'men.' at the beginning and end of the first system, and 'men.' at the end of the second system. The title 'The Rose Tree' is written in a decorative font at the bottom of the page.

'Part 2 opens with a broadly vigorous setting of the words: "And Naomi had a kinsman of her husband's, a mighty man of wealth of the family of Elimelech, and his name was Boaz." Here Olthurst rightly emphasises the two facts of importance—the kinsman's wealth and his name. About twenty times the chorus emphatically refer to the former. I have not time to count the settings of "his name was Boaz." I will allude only to the composer's care in making it clear that "*his* name was Boaz"—not the husband's or any of the neighbours'. He does this by the simple expedient of setting the word "his" to an accented note, a plan consistently carried out. I quote one of the vigorous passages showing this attention to detail:

Ex. 8. CHORUS.  
*Voices in octaves and unison.*

and his . . name was . Bo - az. And

Accomp.

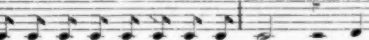
his name, and his name was Ho - az.

'As space is running short, I must be content with drawing attention to only two more points—first, the exquisite piece of tone-painting in No. 44, and the skill of the final fugue. In the former, Olthurst sets out to give us a picture of daybreak. A somewhat lengthy extract is necessary to show how he gradually piles up his effect until we emerge from the chill of dawn into the full blaze of day:


Ex. 9.      Soon      as the morn-ing trem-bles o'er the      sky      And

Soon

un-per-ceived un-folds the spread-ing day Soon



Soon.



The musical notation shows a vocal line and a piano accompaniment. The vocal line is in treble clef and the piano accompaniment is in bass clef. The key signature has one flat (B-flat). The tempo is marked 'Andante'. The vocal line begins with the lyrics 'un-per-ceived un-folds the spread-ing day' and ends with 'Soon'. The piano accompaniment features a prominent eighth-note melody in the right hand and a bass line in the left hand. The word 'Soon.' is written below the piano accompaniment.

as &c. And

Soon,

unperceived &c. Soon

Soon,

Org. Ped.

as &c. And

Soon,

unperceived &c. Soon

Soon

as &c. And

un - per - ceiv - ed &c. Soon

ALTO. the

as &c. And

TENOR. And

as &c. And

BASS. And

as &c. And

un - per - ceiv'd &c.

un - per - ceiv'd &c.

un - per - ceiv'd &c.

more . .

cris. mf

'The material employed is simple enough, yet how cumulative is the result! No audience can fail to be moved by such writing as this.

'The final chorus—I need hardly say that the text consists of "Amen"—contains the severest contrapuntal writing of the whole work. Olthurst has apparently reserved his powers in this direction for the supreme climax. He invents a fine subject, which struggles up from the tonic, almost reaches the octave above, and then, as if exhausted by the effort, sinks back again to its starting point:

EX. 10.

A

men, A - men.

'Of the various close *stretti*, one specimen will suffice. I give it in short score, and omit the libretto ("Amen") to save type:

EX. 11.

As

un - per - ceiv - ed &c. Soon

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'We have here a work which is a credit to native art. Beyond doubt the musical future of our race rests chiefly in the hands of composers of such sacred works as this. We welcome Mr. Olthurst as a new-comer into a field he is certain to adorn. That "Ruth" will not be his last work is certain, for we hear that he has almost finished an oratorio on the story of Balaam. We are assured by a mutual friend that this marks an advance on "Ruth." The composer's great natural gift for descriptive writing has full play in the passage relating to Balaam's journey. Our friend tells us that he has rarely been so affected by any music as by the aria of the Prophet's faithful and ill-used beast, a setting (given, with sure instinct, to the tenor) of the words "Am not I thine ass?"'



DR. ETHEL SMYTH  
AS SUFFRAGIST.

Now that the first woman member of Parliament has been elected, it is interesting to recall the prominent part taken by Dr. Ethel Smyth in the 'Votes for Women' movement. This photograph, now published for the first time, shows her heading the Musicians' section of the great Suffrage procession in 1911.

*Photo by Sydney J. Loeb.*

### PURCELL'S 'FAIRY QUEEN'

BY WM. BARCLAY SQUIRE

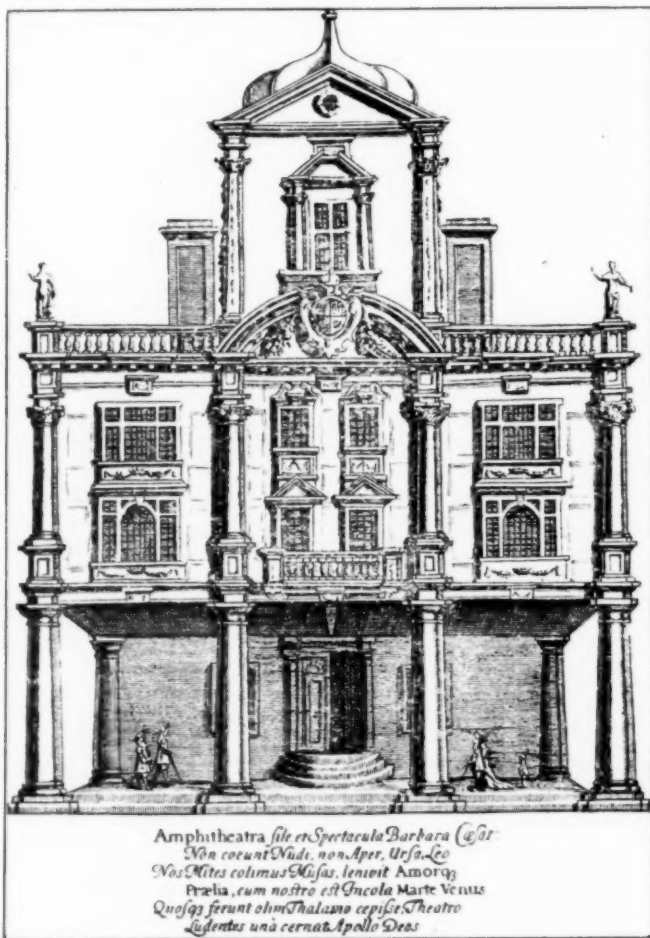
The performance on the stage of Purcell's 'Fairy Queen,' which is announced to take place at Cambridge next February, promises to be an event of unusual interest. The difficulties in the way of presenting to a modern audience the early attempts at English opera make it impossible for a manager who has to depend on his box-office receipts to venture on performances so far removed from modern tastes. All the more praise is therefore due to Cambridge for attempting a revival of a Restoration opera, even shorn as the performance must be of the spectacular effects upon which its attraction originally so largely depended. This is not the place to enter upon any lengthy dissertation of what an 'opera' meant at the end of the 17th century. It was a hybrid form of entertain-

ment, lineally descended from the Masque, from the latest developments of which it inherited sung recitative, dances, and especially the introduction of 'machines,' either representing clouds, flying figures, &c., suspended by ropes, or set pieces with mechanical action, generally rolling on wheels. In the Masques of the age of James I. or Charles I. such devices were elaborated to an extraordinary extent and at an enormous cost, far beyond the means of the licensed companies who supplied London with theatrical performances after the Restoration. Indeed, the secret of their construction would seem to have been lost, for it is recorded that the idea of such spectacular displays was derived from Paris, whence they were introduced by Betterton after a visit to France in 1683. As to the companies which occupied the London stage a few words are necessary, in order to understand the origin of the 'Fairy Queen' and its operatic predecessors. In 1660 Charles II. granted licenses to two dramatic companies in the Metropolis. The first of these was the King's Company, which after performing in Clerkenwell and Gibbon's Tennis Court in Bear Yard, occupied a theatre of its own, on the site now covered by Drury Lane Theatre. The second was the Duke's Company, which first performed at the Cockpit, Drury Lane, then in succession at the Apothecaries' Hall and at a theatre in Portugal Row, Lincoln's Inn Fields. In 1670 there was built for this Company a theatre on the east side of Salisbury Court, on the site of the gardens of Dorset House (burnt down in 1666). This theatre was designed by Wren, and it is said that the decorations were by Grinling Gibbons. It was larger than the Drury Lane house, and had approaches both by land and water. Views of the exterior and the stage—almost the only ones we possess of London theatres of this time—are to be found in Elkanah Settle's 'Empress of Morocco,' and show it to have been a very beautiful house. It was opened in November, 1671, by the Duke's Company, then managed by Lady Davenant, her son Charles, and two of the principal actors, Harris and Betterton. For some years the two companies remained in rivalry, but in 1682 the audiences at both houses having steadily diminished, the two companies joined forces. The united companies opened in November, 1682, and henceforward the Drury Lane house was used for plays requiring little scenery, while the Dorset Gardens Theatre (afterwards called the Queen's) was devoted to spectacular performances. But by 1700 the fortunes of the Queen's Theatre had declined, and early in the 18th century it was taken down.

Purcell's regular connection with the stage seems to have begun about 1690, though before that he had occasionally written incidental music or songs for plays, his first dramatic work being (according to Downes) the music in Nat. Lee's 'Theodosius,' produced by the Duke's company in 1680. But with the amalgamation of the two companies and the production of spectacular pieces at Dorset Gardens he found a much wider scope for his talent. It is to this that we owe 'Dioclesian' (performed in 1690), 'The Tempest' (1690?), 'King Arthur' (1691), 'The Fairy Queen' (1692), and 'The Indian Queen' (1695)—all of which, with the exception of 'Dido and Æneas' (written for private performance), have more claim to be regarded as operas than his other dramatic music. Operas in the modern sense they were not, for the musical portions were distinct from the dramatic, and their performance entailed a double

company, the actors being the most important, the singers and dancers being only added (like the 'machines' and scenery) to make up the whole hybrid spectacle. But though we may regret deeply that the theatrical state of the day did not allow Purcell to develop the remarkable insight into what opera should be which he showed in 'Dido and Æneas,' it is something to be thankful for that the displays at the Dorset Gardens Theatre enabled him to write the beautiful music which has survived after the merely dramatic scenes of these 'operas'

galleries abutting on the proscenium, the second tier reaching to the top of the stage opening. Over this there was a considerable projection, occupied by a room lighted by windows from the sides and with a wide opening to the auditorium. This room is conjectured by Mr. W. J. Lawrence, a great authority on the subject, to have been a survival of the music-room of the Elizabethan stage, and to have been generally used by the small band of players who were sufficient for the slightly-orchestrated curtain- and act-tunes and overtures



THE DORSET GARDENS THEATRE, NORTH FRONT.

From a plate in Elkanah Settle's 'Empress of Morocco.' Photo. by Donald Macbeth, London.

have long been dead and forgotten. Can, then, these works be revived? That is the question which Cambridge has set itself to solve. How difficult a problem it is may be gathered from a short description of 'The Fairy Queen' and the theatre where it was produced. Of the dimensions of the Dorset Gardens Theatre we know nothing, but, so far as can be judged by the plates in 'The Empress of Morocco,' it must have been rather lofty in proportion to its width, with two tiers of

required for ordinary dramatic performances. But for works like the 'operas' produced at Dorset Gardens it is obvious that this position of the orchestra would be impossible, even if the room over the proscenium was sufficiently large; and it is evident that for these productions the orchestra occupied the position it does in the present day, i.e., on the floor of the pit. This is made clear by the directions in Shadwell's version of 'The Tempest,' performed at Dorset Gardens in 1674, which read as follows:



*(Copyright of His Majesty The King.)*

SIR EDWARD BONKIL  
PROVOST OF TRINITY COLLEGE, EDINBURGH.

*(Painted, probably by Van der Goez, about 1476.)*

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operatio  
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The Front of the Stage is open'd, and the Band of 24 violins, with the Harpsicals and Theorbo's which accompany the Voices, are placed between the Pit and the Stage.

This description of the orchestra is particularly interesting. The 'Band of 24 violins' was evidently the Royal Band, established by Charles II. early in his reign in imitation of the band of twenty-four violins of Louis XIV., and 'the Harpsicals and theorbos' were spinets and arch-lutes, used to accompany the numbers in the score which have

bass and violoncello. But it was not only for instrumentalists that the royal musical establishments were drawn upon for the Dorset Gardens performances. Entries in the Lord Chamberlain's accounts for 1674 show that men and boys of the Chapel Royal were allowed to sing in 'The Tempest,' and one may safely conclude that the chorus—and possibly some of the soloists—in 'Dioclesian,' 'King Arthur,' 'The Fairy Queen,' and 'The Indian Queen,' consisted of members of the King's Chapel. The trumpeters and drummers required in 'The Fairy Queen'



STAGE OF THE DORSET GARDENS THEATRE.

SCENE FROM ACT I. OF 'THE EMPRESS OF MOROCCO' (1673).

From a plate in Elkanah Settle's 'Empress of Morocco.' Photo. by Donald Macbeth, London.

only a *basso continuo*. The theorbos would give the additional depth of tone wanting in the spinets. They were used in England until about the middle of the 18th century, and are seen in illustrations of the Chapel Royal; indeed, lute-books are still in existence in the choir library at St. James's Palace, and the office of lutenist survived in the Chapel Royal until 1846, though it had long been a sinecure. In operatic orchestras the arch-lute, as an accompaniment to recitative, was succeeded by the double-

score were also probably supplied by the royal establishment; in 1692 the office of Serjeant Trumpeter was held by Matthias Shore (d. 1700), the eldest of a celebrated family of performers. The plates in 'The Empress of Morocco' do not give any indication as to the lighting of the theatre; but it is known that at this time the front of the house was lighted by candles, and the frontispiece to Kirkman's 'The Wits' (1672-73) shows that footlights—apparently each containing two candles—were used for the stage.



'The Fairy Queen' was produced in the spring of 1692. There are several allusions to it in Motteux's *Gentleman's Journal*. In May, he recorded that

... the *Music and Decorations* are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining.

In Downes' 'Roscius Anglicanus' (1708) we are told that it was superior to 'Dioclesian' and 'King Arthur':

... especially in cloaths, for all the Singers and Dancers, Scenes, Machines, and Decorations [were] all most profusely set off; and excellently perform'd; chiefly the Instrumental and vocal part Compos'd by ... Mr. Purcell, and Dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the Expenses in setting it out being so great, the Company got very little by it.

The play was published in 1692, and a revised version followed in 1693, 'with Alterations, Additions, and several new Songs.'

Neither version contains the names of either actors or singers, but from various contemporary printed collections of songs we know that the chief vocalists were Mrs. Ayloff, Mrs. Dyer, Mrs. Butler, Freeman, Reading, and Pate, all of whose names are of frequent occurrence in the dramatic literature of the end of the 17th century. Mrs. Ayloff was the original Miss Prue in Congreve's 'Love for Love' (1695); of Mrs. Dyer we know very little. Mrs. Butler took the part of Phillidel in 'King Arthur' (1691). She 'was allow'd in those Days to sing and dance to great Perfection.' Freeman sang in nearly every one of Purcell's more important odes and operas, and Reading and Pate seem to have been chiefly comic singers—the latter, in particular, being associated with 'female impersonations.' Both were concerned in a riot in 1695, and in consequence deprived by the Lord Chamberlain of their share in the company. Pate seems then to have gone to France, for Luttrell's Diary records, five years later, 'that Mr. Pate, who belonged to the play house here, and sung so fine, is committed to the Bastille at Paris for killing a man, and that he is condemned to be broke on the wheel.' He must either have been pardoned or have escaped, for he sang at Drury Lane in 1700 and 1702, and was buried at Hampstead on January 14, 1734.

The book of 'The Fairy Queen' is a very curious adaptation, by an anonymous author, of Shakespeare's 'Midsummer Night's Dream,' though it does not contain a single line of the original to which Purcell has set music. The first Act—especially in the 1692 version—follows Shakespeare fairly closely; but in the revised version it was altered, and a musical scene was introduced for the entertainment of Titania's Indian Boy. Part of this scene is devoted to the tormenting of a drunken poet by fairies. The poet, with his stammer, was doubtless intended for Tom D'Urfey, who was known as 'Poet Stutter.' It has been suggested that Shadwell, who was renowned for hard drinking, was meant; but this is very unlikely, as he had only recently died (in November, 1692). In Act 2, after two scenes compressed from the original, Titania causes the scene to change to Fairyland:

... a Prospect of Grotto's Arbors, and delightful Walks: the Arbors are adorn'd with all variety of Flowers, the Grotto's supported by Terms, these lead to two Arbors on either side of the Scene, of a great

length, whose prospect runs towards the two Angles of the House. Between these two Arbors is the Great Grotto, which is continued by several Arches, to the further end of the House.

In Act 3, a similar change of scene is made by Titania, this time to

... a great Wood; a long row of large Trees on each side; a River in the middle; two rows of lesser Trees of a different kind just on this side of the river, which meet in the middle, and make so many Arches; two great Dragons make a Bridge over the River; their Bodies form two Arches, through which two Swans are seen in the River, at a great distance.

Many surprising things happen:

While a Symphony's playing, the two Swans come swimming on through the Arches to the bank of the River, as if they would land; these turn themselves into Fairies, and dance; at the same time the Bridge vanishes and the Trees that were arch'd raise themselves upright.

The fourth Act is still more elaborate. Titania and Oberon 'call for musick' to 'welcome up the rising Sun,' and the scene

changes to a Garden of Fountains. A Sonata plays while the Sun rises; it appears red through the mist, as it ascends it dissipates the Vapours, and is seen in its full Lustre; then the Scene is perfectly discovered, the Fountains enrich'd with gilding, and adorn'd with Statues. The view is terminated by a Walk of Cypress Trees which lead to a delightful Bower. Before the Trees stand rows of Marble Columns, which support many Walks which rise by Stairs to the top of the House; the Stairs are adorn'd with Figures on Pedestals, and Rails, and Balusters on each side of 'em. Near the top, vast Quantities of Water break out of the Hills, and fall in mighty Cascades to the bottom of the Scene, to feed the Fountains which are on each side. In the middle of the Stage is a very large Fountain, where the Water rises about twelve Foot.

In the course of the scene 'a machine appears' (probably lowered from above), 'the clouds break from before it, and Phœbus appears in a Chariot drawn by four Horses.' The last Act contains some of the scenes from Shakespeare's Act 4, but has an entirely new ending. Theseus disbelieves the 'Antick Fables' and 'Fairy toys' told by the two pairs of lovers, so Oberon and Titania enter, and to 'cure his incredulity,' exhibit a fresh series of wonders. First, 'Juno appears in a Machine drawn by Peacocks,' then 'while a Symphony plays, the Machine moves forward, and the Peacocks spread their Tails, and fill the middle of the Theater.' The machine ascends, and after an utterly irrelevant song, the stage is darkened, and

... a single Entry is danced. Then a Symphony is play'd; after that the Scene is suddenly illuminated, and discovers a transparent Prospect of a Chinese Garden, the Architecture, the Trees, the Plants, the Fruit, the Birds, the Beasts quite different to what we have in this part of the World. It is terminated by an Arch, through which is seen other Arches with close Arbors, and a row of Trees to the end of the View. Over it is a hanging Garden, which rises by several ascents to the top of the House; it is bounded on either side with pleasant Bowers, various Trees, and numbers of strange Birds flying in the Air; on the Top of a Platform is a Fountain, throwing up Water, which falls into a large Basin.

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The Chinese scene gives an opportunity for introducing a duet between a Chinese man and woman; this is followed by the appearance of six monkeys, who 'come from between the Trees and dance.' Hymen next appears:

Six Pedestals of China-work rise from under the Stage; they support six large Vases of Porcelain, in which are six China-orange-trees, the Pedestals move towards the Front of the Stage, and the Grand Dance begins of Twenty-four Persons.

The Chinese man and woman dance, and after a grand chorus (accompanied by the dancers) the work ends with a sort of Epilogue, spoken by Oberon and Titania. It is solely for these interpolated scenes that Purcell has written music; the rest of the action is compressed from Shakespeare, with some alterations of his poetry, and it will be noticed that the scenario is so arranged that the spoken scenes are played with scenery for which a simple painted back-cloth is sufficient, so as to allow for the elaborate staging of the spectacular scenes being set farther back on the stage. The introduction of the Chinese scene, with its 'Vases of Porcelain,' was quite in accordance with the taste of the day for 'Chinoiserie'—traces of which may still be seen in the china collected by Queen Mary which is preserved in the state rooms at Hampton Court Palace.

As has already been said, 'The Fairy Queen' was not a financial success, and not long after its production the fortunes of the Dorset Gardens Theatre began to decline, so that the work was never revived. In 1701 an advertisement appeared in the *London Gazette* offering a reward of twenty guineas for the recovery of the score, which had been lost owing to Purcell's death, and in 1703, 'at the desire of several Persons of Quality,' 'one intire Act of the Opera call'd The Fairy Queen' was given at a concert at Drury Lane Theatre. This was probably the fourth Act, several full scores of which exist, probably made before the whole score was lost.

The recovery of this precious MS. is a somewhat remarkable story. With a view to printing 'The Fairy Queen' in the Purcell Society's edition of the composer's complete works, the late Mr. Shedlock, with infinite labour, pieced together what could be found of the music, both in the 'Select Songs in The Fairy Queen,' printed in 1692, and in various other printed and manuscript sources. The result was obviously incomplete, but it had been already engraved for publication when the editor, happening to be in the Library of the Royal Academy of Music, took down a folio volume from one of the shelves and opening it found, to his surprise and delight, that it was none other than the long-lost full score of 'The Fairy Queen.'

From internal evidence the volume would seem to have belonged to one William Savage (c. 1700-89), a pupil of Pepusch, and subsequently to R. J. S. Stevens (1757-1837), who left it to the Royal Academy of Music. It may be conjectured that Savage obtained it from Pepusch, who was for several years connected with Drury Lane Theatre and was an enthusiastic collector of musical manuscripts. The Academy score is mostly in the handwriting of one or more copyists, who seem to have put it together as Purcell completed the various numbers, leaving blanks for what was not ready, which were afterwards partly filled in by the composer himself. A few numbers are not in the score, but nearly all these could be supplied from the sources which Mr. Shedlock

had already drawn upon, so that the work as eventually published by the Purcell Society in full score, and by Messrs. Novello in octavo pianoforte score, is the completest example we possess of an English opera of the end of the 17th century.

## WHAT WAS 'A NEW FINGERIT ORGANEIST'? AN ANTIQUARIAN QUERY

By CLEMENT ANTROBUS HARRIS

About 1520 there was born one Thomas Wood, or Wodde, most likely in Scotland, as his life-work was done there. In 1566 he was made vicar of St. Andrew's, Fife, and in the same year produced an illuminated Psalter which affords remarkable proof of Scottish skill in diatonic harmony. He also produced 'Airs and Sonnets,' and is believed to have outlived the century. (He must not, of course, be confounded with the much better known Oxford musician and antiquary, Anthony à Wood, born more than a century later.) The reason for mentioning him here is that among the contributors to his Psalter was Sir John Futhy, or Fethy, whom he describes as 'the first new fingerit organeist that ever was in Scotland.' What is the meaning of this phrase, the use of which I do not recall in any other instance? The first solution which comes to mind is to be found in the introduction of a freer use of the thumb—the passing it under the fingers as a pivot on which to turn the hand. And I have a strong impression of having seen an allusion to Wood's description of Futhy in which this interpretation was taken for granted. But a little reflection will show such an explanation to be untenable. The first system of fingering of which the details are known is that of Ammerbach. In this the right-hand thumb is never used at all, and the left hand very rarely; and the date of publication is 1571—twenty-seven years after Futhy had been appointed organist at Aberdeen.

The free use of the thumb by Handel and Bach was sufficiently uncommon to excite remark nearly two hundred years after the 'new fingerit organeist' had somehow astonished his colleagues north of the Tweed and the Cheviots. So long, indeed, did the old three-finger system continue in use, that a book based upon it was published as late as 1718! Unless, therefore, we are to assume that Scottish organists were more than a hundred and fifty years ahead of their brethren in other parts of the world, some other solution must be found.

Now Scotland was much more advanced in regard to organs in pre-Reformation days than most Englishmen, or even Scotsmen themselves, realise. Native of Edinburgh though he was, William Tytler's statement, made in 1779, that organs were introduced into the country by James I. in 1424, is clearly wrong; and yet it has been copied by such authorities as Grove's Dictionary (vol. iv., p. 394, 1911 edition), though refuted by William Dawney as early as 1838. The fountain-head of Scottish history prior to the 15th century is John of Fordun's 'Scotichronicon,' written some time prior to 1385, about which time its author, a secular priest of Aberdeen, is believed to have died. And describing the removal of the body of Queen Margaret from the outer church, Dunfermline, for re-interment beside the high altar, which took place in 1250, Fordun says that the priests and abbots by whom the ceremony was conducted were

accompanied by the sounds of the organ as well as by the chanting of the choir. Further, though the exact date of the carvings of musical instruments at the south-east end of Melrose Abbey cannot be determined, they tend to confirm this evidence, not only because they show the highly musical taste of these Scottish monks, but because they include the regal, or primitive organ, which such carvings rarely do, and the abbey was built between 1326 and 1505—the eastern portion evidently first. Nevertheless, I am not prepared to advance the proposition that Scotland was ahead of the rest of Europe in organ-building and playing, and that by nearly two centuries!

But it is incumbent on those who reject this proposition to suggest an alternative interpretation of the term 'new fingerit organeist.' The obvious field of search is the evolution of the art of organ-building, and the object of search some development which took place during Sir John Futhy's lifetime. (It need perhaps hardly be pointed out that the title 'Sir' indicates not a secular knight but one of 'the Pope's knights'—that is, a priest—being a customary mark of respect for that order of the ministry in the 16th century.)



FROM THE MAILLIERMI BIBLE, 1490.

A little model, about seven inches high, in baked uncoloured clay, apparently intended for a domestic ornament, found among the ruins of Carthage in or near the year 1885, shows plainly that a keyboard had been attached to a hydraulic organ about the year 120 A.D.—the period known to be that when the potter who made the little model lived and worked. But the device does not appear to have been common, or to have spread to Europe. Consequently, Western organ-builders had to re-invent keys for themselves, and did so towards the close of the 11th century. The first known keys, those of an organ built for the Cathedral at Magdeburg, were an ell long and three inches broad. Now, if the reader does not feel very certain as to the precise length of these keys he need not blush, for the ell differs considerably in different countries, and Rimbault, from whom I quote the information, does not say what particular kind of ell he means! The English ell is nine inches more, and the Belgian ell nine inches less, than a yard in length. What the German one is I cannot say, but probably it was of the shorter length. The point is that in either case the key was sufficiently long and broad to need putting down with the fist. Hence the mediaeval title for a player on the organ—*Pulsator Organorum*. Nearly three hundred years later, in 1361, Nicholas Faber, a priest, built an organ at Halberstadt which included chromatic notes arranged in a manner very similar to that of a separate manual. These latter, it is

thought, were pressed down by the *middle three fingers of the hand*, and the diatonic notes of the lower manual by the *under side of the wrist*. In the course of the 15th century the keys were several times reduced in size. Thus the 'naturals' of the organ in the Church of St. Aegidius at Brunswick were only about an inch and three-quarters in width on the Great manual, and an inch and a half on the second manual, called Rück-positif (= Back-choir organ, this register having originally been placed *behind* the player). Inflected and natural keys were placed on the same manual, and they look, in the illustration given by Praetorius, as though they could be played by an alternate use of the thumb and two fingers. Not unreasonably this instrument has been regarded as 'perhaps the very first to foreshadow the modern keyboard.' In the organ erected in the Church of St. Blasius at Brunswick, by Kranz, in 1499, an octave was brought to within about a note of its present width. But, early as this is, I doubt whether the Kranz instrument was the first organ in which the improvement was to be found, though it may be the earliest of which it is positively known. My doubt is due to a magnificent panel-painting which forms, to musicians, the most interesting of the exhibits in Holyrood Palace, Edinburgh. This picture, of which a reproduction is here given\* formed one of the 'wings' or 'shutters' of a triptych. The ecclesiastic in a kneeling posture is Sir Edward Bonkil, or Boncle, first Provost [*Anglice*, Dean] of Trinity College, Edinburgh, and confessor to Mary of Gueldres, by whom the College was built in memory of her husband, James II., who was killed at the siege of Roxburgh Castle in 1460. The triptych seems to have been a votive offering dedicated by Provost Bonkil as an altar-piece in the collegiate church.

The present-day visitor to Edinburgh will search in vain for the original building. It stood where the Waverley Station now is, and what remained when the railway was made was built into the fabric of the present Trinity College Church in Jeffrey Street.

The centre-piece of the triptych has been lost—not even the subject is known. Probably it was destroyed at the Reformation as being idolatrous. The subject of the other panel is the Holy Trinity, Whom, when the panels were closed, the Provost would be seen to be worshipping.

The interest for musicians lies chiefly in the organ, and especially in the very modern type of keyboard represented. It is, indeed, so much like that of to-day that one at once wonders what is the date of the picture.

As to this there can be very little doubt. From historical evidence on other parts of the triptych, 'the composition appears to date not later than 1476, when the King's [James III.] second son was born, also named James, else he, too, would have been included in the group.'† Considerable discussion has taken place as to who painted the picture. But Mr. James L. Caw, Custodian of the Scottish National Gallery, and author of 'Scottish Portraits,' a very high authority, informs me that 'Critical opinion regards them [the panels] as Flemish work and almost certainly by Hugo van der Goes (1435-82). They are supposed to have been commissioned by Sir Edward Bonkil, who is

\* See extra Supplement.

† Sir Herbert Maxwell, Bart. F.R.S., LL.D., D.C.L., 'Official Guide to Holyrood,' p. 16.

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understood to have visited Flanders in person.' There is only one other painting known (the famous Portinari altar-piece at Florence) which is unquestionably by this master. Van der Goes was Dean of the Guild of Painters at Ghent (1473-75); in 1476 he retired to the monastery of Rouge-Clôître, near Brussels, and died in 1482. It is obvious that Provost Bonkil must have taken with him much local material for the historic details of the various panels (five in all, for the two which folded were painted on both sides). Were particulars of some Scottish organ included? If so, Scotland, instead of being behind neighbouring countries in regard to the organ, as has often been too readily assumed, was very considerably ahead of them! For this picture is earlier than the Brunswick organ, already mentioned, by twenty-three years; yet the size of the keys, by comparison with the hand of the angel playing upon them, is hardly distinguishable from that of keys in the present day. If the reverend father did not take with him such details, then the organ may be taken to represent some Flemish instrument, most probably one at Ghent, where the artist is believed to have been born, and spent most of his life.

The armorial bearings on the organ-stool are those of Provost Bonkil.

This panel 'is accounted the finest piece of painting in the whole composition.' It is certainly one of the finest of all paintings having a technical interest for musicians, if the present writer, a layman to the brush, may venture an opinion.

It may of course be urged that it is not sound argument to found a conclusion as to the general condition of organ-playing on a painting of a single instrument, even if the picture cited as evidence represents an actual organ, and is not a creation of the artist's fancy. In support of this, reference might be made to the organ depicted fourteen years later (1490) in what is known as the Mallermi Bible (of which we also give an illustration), the keyboard of which is much more primitive. True: but instruments representing different stages of evolution often exist side by side. When an artist avoids contemporary models, he far more often harks back to antiquity for his inspiration than anticipates the mechanical improvements of a future age. And of the two pictures the Mallermi bears much more evidence of the artist having drawn on his fancy than does the Holyrood example, if only because the keyboard is *too* primitive for the best organs of that period, and it is represented as being out of doors—an unusual position, surely, for an organ of that size. Other points which should not escape notice are:

- (1.) That the player and blower are human beings, not angels, as is so often the case in old carvings and paintings;
- (2.) That the method of blowing is the same in both pictures;
- (3.) That the organ is used in combination with another instrument—the lute. This—so far as my knowledge and memory serve me—makes the Mallermi picture unique. Separate carvings of organs and other instruments are often found as parts of the same design; but I recall no representation in which they are being played simultaneously (the character of the keyed instrument in Georgione's

picture of 'The Concert' in the Pitti Gallery at Florence is not very clear, but more suggestive of strings than wind); and

- (4.) That the lute is held with the body of the instrument *upwards* and the neck downwards, thus reversing the usual practice, making it very uncertain how the weight of the instrument could be supported, and confirming the impression that the artist drew considerably on his imagination.

Clearly, then, the Mallermi Bible illustration cannot be taken as refuting the evidence of the Van der Goes picture and the specific record of the Brunswick organ. In both of these a key could obviously be played by a single finger. I suggest that it was this *use of individual digits*, and not the use, or freer use, of the thumb, which constituted the manipulative novelty of the late 15th and early 16th centuries, and more than half a century after a *picture* of a keyboard on which it would be possible had been placed in an Edinburgh church, made Sir John Futhy 'the first new fingerit organeist that ever was in Scotland.'

## Occasional Notes

A correspondent sends an inquiry as to the date of publication of the score and parts of Edward German's 'Theme and Six Diversions.' He writes with some impatience, and seems to think that the publishers are in need of prodding. As there may be other readers of the same opinion, we lay before them a few facts to show that so far from being dilatory, the house of Novello has been uncommonly active of late. Since March, 1919—rather less than ten months ago—it has published or put in hand the following important works:

- Elgar: Sonata for Violin and Pianoforte; String Quartet, parts and score; Pianoforte Quintet; Violoncello Concerto, arrangement for 'Cello and Pianoforte (full score and parts in the press).
- Edward German: Theme and Six Diversions arrangements for Pianoforte Solo, Pianoforte Duet, and parts (full score in the press).
- Wagner: 'Parsifal.' Octavo edition, with new English version (over 300 pages).
- Francis Macmillan: 'England,' for soli, chorus and orchestra (ready in January).
- Cecil J. Sharp: 'Introduction to the Country Dance,' and sets of Folk-Songs from the Appalachian Mountains.
- B. J. Dale: 'Two Shakespeare Songs.'
- Sir Frederick Bridge: 'A Westminster Pilgrim.'
- Dorothy Howell: Symphonic Poem for Orchestra (in the press).
- Ernest Bristow Farrar: 'Celtic Suite,' for Violin and Pianoforte (in the press).
- Charles Macpherson: A Festival Te Deum and Anthem for Peace Thanksgiving;

besides many smaller choral works, songs, and organ pieces by Sir A. C. Mackenzie, Hugh Blair, Harold Rhodes, Reginald Steggall, Geoffrey Shaw, Harold Darke, A. Herbert Brewer, Edward German, and other composers too numerous to mention.



In view of the difficulties under which publishers are still labouring, this output is one of which the house may reasonably be proud.

It will be seen that Miss Dorothy Howell's 'Lamia' is among the works in the press. Miss Howell is almost certainly the first woman composer who has had an orchestral work performed several times by a leading orchestra while barely out of her teens. She will break another record in thus seeing her full score in all the glory of print.

The name of Francis Macmillan, whose choral work 'England' is in the above list, is probably new to the musical public. Mr. Macmillan is a young Canadian composer who was imprisoned at Ruhleben, where 'England' was finished in April, 1918. He has gone to Swinburne for his text, and has produced a work that, by reason of its freshness and virility, seems certain of a warm welcome by our rapidly-reviving choral forces. 'England' will be published early in the present month.

The value of the educational work accomplished during the past five years by the music section of the Y.M.C.A. is so generally recognised that the letter from Sir John McClure (see page 47) should receive sympathetic consideration. There are thousands of ex-soldiers, besides countless employés in munition and other factories, who, thanks chiefly in the Y.M.C.A., have now begun to appreciate fine music that was formerly a sealed book so far as they were concerned. Any project that aims at developing the work thus begun is deserving of the heartiest support, and not least from the musical profession.

From the *Fulwell Parish Magazine*:

CHRISTMAS DAY.—3 p.m.: Solemn Evensong and Cards.

Owing to a long-standing connection between Bridge and Evensong, the announcement is less startling than it might otherwise be. We have heard, too, of indulgence in a little nap during the sermon. Nevertheless, we think there must be a mistake somewhere.

## London Concerts

BY ALFRED KALISCH

There has been no slackening in the number of concerts given in London during the period covered by this article, and signs of public satiety have not been wanting. It certainly has been the busiest autumn on record, and particularly noticeable has been the great number of new native artists. That was only what was expected, for one knew many young people were holding back their débuts till Peace had come. The general level has been high, but not many have made any special mark.

One of the events of the month has been the entry into the ranks of regular concert-going bodies of the British Symphony Orchestra, formed and conducted by Mr. Raymond Roze, and consisting of officers and men who have seen active service. It has been heard by the King and Queen; it has a very strong list of naval and military patrons; and is a first-class orchestra, the tone of the strings being particularly full and rich, and the wood-wind conspicuously

mellow. Both qualities were shown in the performance at its first concert, on December 12, of the 'Pathetic Symphony.' At the same concert Mr. Cyril Scott conducted his two 'Passacaglias,' founded on Irish airs, which are finely scored and harmonized in the characteristic Scott way. In his 'Idyllic Phantasy' for voice, oboe, and cello, Mr. Scott shows great skill in handling unusual combinations of tone-colour, and Miss Astra Desmond, Mr. Foreman, and Mr. Cedric Sharpe sang and played it expressively and picturesquely. Mention should be made, too, of the resuscitation of the Strolling Players Orchestra with a considerable improvement of quality under Mr. Joseph Ivimey. Perhaps resuscitation is hardly the right word, since the Orchestra gave concerts for war objects during the war period. At its first concert, on December 11, it produced Mr. Henry Geel's new Suite, 'Prince Charlie (1745),' which is easy to listen to and tells its story clearly.

At the last of the Queen's Hall Symphony concerts of the year, on November 22, Sir Henry Wood produced Busoni's Sarabande and Cortège from the incidental music to 'Faust.' It is the work of a highly intellectual musician, who, in striving to express too many fine shades of feeling ends by expressing very little. The Sarabande is striking harmonically, but goes on too long and leads nowhere. In the Cortège a feeling of reckless gaiety and foreboding of impending catastrophe is subtly suggested; but here, too, the effect is deadened by the continued dwelling on one emotional note. The composer conducted. Mr. Gustave Holst conducted three movements—'Venus,' 'Mercury,' and 'Jupiter'—from his 'Planets' Suite, most of which was first heard at a Philharmonic concert early last year. The 'Venus' movement was new. It bears the sub-title 'The Bringer of Peace'—which, however, seems an inconclusive peace, with no League of Nations to give it stability. It is the least powerful, in point of imagination, of the series, but like the rest shows a fine sense of rich orchestral colour. The composer made the other two movements sound considerably less dramatic and elemental than did Mr. Boult when he conducted them, but a little more intellectual. In any event, it is a notable work. Signor Busoni played the solo in Mozart's C minor Concerto (K. 491). Expert opinion differed greatly. Some thought his playing masterly because of its intellectuality and dignity—others judged it lacking in spontaneity and charm. I incline to the latter opinion, while admiring the extraordinary finish of the phrasing.

The second Philharmonic concert, on December 4, began with Meyerbeer's 'Struensee' Overture, which sounded strangely obsolete. Mr. Geoffrey Toye did the best for it that could be done. The first hearing of Malipiero's 'Le Pause del Silenzio' had been anticipated with interest. It is a curious work, very pessimistic in outlook and with a certain power of mood painting. The composer strives after economy of means. His score is sometimes empty and bald, and when it is, he obviously means to make us feel uncomfortable. He can produce a good deal of noise characteristically, and he has snatches of sensuous tune, but these he stops quickly, as if rather ashamed of a weakness. It should be said that the work has a 'motto' phrase and seven episodes, each wholly independent and each of the simple form which the text-books designate A B A. The motto comes at the beginning and at the end, and between the episodes. Malipiero does not explain his title. Mr. Toye showed

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keen insight and sympathy with the music, and had the orchestra well in hand. He also conducted a very crisp and finished performance of Mozart's 'Paris' Symphony (K. 297), with an orchestra reduced to about forty: a wise move.

The London Symphony Orchestra continued its series of 'subject programmes.' The idea is interesting, but after all if a concert is attractive it is more because the music is good and well contrasted than because the subject arouses curiosity. This, however, is too large a matter to be discussed here. The second concert (November 24) contained no actual novelty, but Ravel's Suite, 'La Mère l'Oye,' is not very well known and is an attractive specimen of French musical humour. Holbrooke's 'Queen Mab' made a great impression. The Orchestra is doing great things under Mr. Albert Coates. It surpassed itself at the third concert (December 15) by a wonderful performance of Liszt's 'Faust' Symphony. This work is sixty-five years old, and much of it retains its freshness. It was an astonishing achievement for the 'fifties of last century, and the debt of subsequent composers to it is simply incalculable. Except for Berlioz's experiments in the 'Fantastic' Symphony, Liszt's was the first real attempt in the modern method of parody, and was known to the world at large before its predecessor. No wonder it was the target of endless abuse. Another unfamiliar item in the 'Faust' programme was Roger Ducasse's 'Le Jardin de Marguerite,' which dates from 1912, and is a very pleasing study in nocturnal atmosphere with methods curiously akin to those of our own Delius. But it is somewhat too long. Mr. John Coates sang solos of Boïto and Berlioz admirably.

The rehearsals at the Royal College, under the auspices of the Patron's Fund, have established themselves in public favour, and attract many who are interested in native art. The new scheme of first rehearsing the works and then playing them through adds to the interest. There have been two more of these rehearsals, at which ten works have been tried. Those we are most likely to hear again seem to be the late Ernest Farrar's thoughtful 'Spiritual Studies,' and the well-wrought Symphonies of Harold Darke and Thomas Dunhill. Neither Symphony has, however, yet been heard in full, only movements having been tried so far.

A new Society, the Westminster Choral, was started with excellent promise of future success at the Central Hall on December 2. Mr. Vincent Thomas has trained a strong body of singers up to a high standard. They tried nothing more ambitious than Goring Thomas's 'The Swan and the Skylark,' but there is wisdom in not striving to run before having learnt to walk. The later programmes contain bigger works.

The record of recitals is again bewildering, and again only a few can be mentioned. The pianists seem to have made the most noise (actually and metaphorically) this time. In its way Busoni's playing of the 'Waldstein' Sonata at his recital on December 6 was sensational both in the good and bad sense of the word. It was a very original conception, thought out to the last nuance with a consistency that compels admiration, while also a miracle of nervous energy. But on such things there can be little agreement, and it is hardly strange that some should have said it was quite un-Beethovenish, others that it was the most Beethovenish reading within recent memory. Only on one point is there unanimity: it

was remarkable. With Busoni, the relationship between heart and brain constantly shifts—sometimes one dominates, sometimes the other. It is a paradox to say he is unemotional. I overheard a remark in the hall, 'He is just a fearfully brainy man who delights in his own braininess'—but that delight is assuredly a strong emotion. It was this which dominated his reading of Liszt's B minor Sonata. He rioted and revelled in it, and played it at a greater pace than anyone has dared to try, and technically it was marvellous. Moreover there were some moments of rare grandeur and tender beauty, but power and speed were the chief impressions. It was all the more surprising, as at his previous recital we had heard an altogether gentler Busoni.

Mr. Lamond does not vary so much in his moods. He is always sane, strong, and unshakably solid. No brainstorms can quicken or impede his gait or turn him aside a hairsbreadth from his main purpose. These qualities make people flock to his Beethoven recitals with copies of the music and busy pencils. Nor are they wrong, for of such uncompromising stuff was Beethoven himself made—yet not without tenderness, and this tenderness Mr. Lamond does not fail to express. He played three of the biggest Sonatas at Queen's Hall on December 13, and had a large audience.

On the same afternoon, Mr. William Murdoch, newly returned from a very successful tour in Norway, gave a recital at Wigmore Hall. Continental travel, especially when it is successful, is obviously good for artists. Mr. Murdoch comes back with much more vitality and variety in his style, combined with what would appear to be their opposite—a stronger sense of balance and restraint. Thus he played things so different as Bach and Debussy better than ever before.

At her orchestral concert at Queen's Hall on December 1 Miss Isabel Grey, the Scots pianist, showed that she is developing in the right way, and Mr. Anderson Tyrer, at his concert, confirmed the good impression he had made, especially by his playing of the 'Emperor' Concerto. Lastly, a word of praise to Miss Betty Goodden for her very neat and charming playing of a very adroitly-selected group of short humorous pieces by modern men.

The number of new singers has been very large: Mr. Moses Mirsky, a young baritone of exceptional refinement, Mr. John Goss, a thoughtful singer, Mr. Johnstone Douglas, also with a fine instinct for interpretation, Mr. Harold Williams, an Australian baritone of great promise, and Mr. John Notley deserve special mention amongst the men. Of the ladies, Miss Godson made the best impression among many of unusual promise.

Of singers already well-known, M. Vladimir Rosing continues to impress large audiences by his well-chosen programmes and unusual gifts of interpretation. The recital of Miss Maggie Teyte, on December 4, delighted lovers of delicate art, especially her singing of modern French songs. Miss Phyllis Lett, at her orchestral concert, sang music of all schools with distinguished breadth of style and conviction, and was specially good in Erda's warning from 'Rheingold.' She introduced two interesting songs by the young but already well-known composer, Miss Dorothy Howell. Miss Anne Thursfield is establishing her position as an exceptionally clever and versatile singer. Miss Gladys Newberry deserves credit for including Brahms's Quartets in her programme and for securing an excellent ensemble.

There is not much to record in the way of Chamber Music. The Classical Concert Society has contented itself with familiar things, and the London Chamber Concert Society repeated Elgar's Quartet and Quintet at its last concert. The works seem assured of a permanent place in the repertoire. The newly-formed Harmonic Trio promises to do good work, and in the way of ensemble music there is nothing more satisfying to record than the playing of Sonatas for pianoforte and violoncello by Mr. Harold Samuel and Mr. Ivor James (December 11). In the Sonatas by Frank Bridge and Jean Hure they found the happiest inspiration.

### OPERA IN LONDON

BY FRANCIS E. BARRETT

THE BEECHAM SEASON

GILBERT AND SULLIVAN AND OTHER EXAMPLES

In order to complete the record of operatic performances in London I must go back to the production of Wagner's 'Parsifal,' which I merely noted at the close of last month's article. That production represented yet another phase of the history of the work, a history which begins with the composer's refusal to allow performances of it anywhere but at Bayreuth. It was Angelo Neumann who said he had 'lost millions' when Wagner begged him to withdraw his request to include it in the repertoire of the 'Wandering Wagnerian' Company. 'Never' is a long day, as Wagner himself discovered before his own long day closed. Was it not Hanslick who discerned in this very 'Parsifal' the death song of the composer whose demise he, at an early date, prophesied after the first production of the sacred music-drama?

In its English version the work takes a new lease of life. It is curious that the very nation to whom operas on sacred subjects have been so long denied should show such keen appreciation. Witness the approval extended to 'Samson and Delilah' and to 'Parsifal.' Of the merits of the work it is late to speak at this time of day. A portion of its music has been made familiar to everyone by Sir Henry Wood's consistent and persistent performances on many successive Good Fridays. It is to be noted in passing that the music assumes an entirely fresh complexion when heard in the theatre, a fact that may or may not account for the approval with which the performance of 'Parsifal' has been received. As to its representation on the stage there are divided opinions on its desirability. Naturally the attitude differs in this country, which as a whole is not Roman Catholic and where mystic symbolism is mostly absent from religious observances. The mission of the work is to teach, and to illustrate once more the struggle between good and evil. To what extent it is successful is a matter of opinion. Personally I think Wagner carried his point to much better effect in 'Lohengrin,' 'Tannhäuser,' and 'The Flying Dutchman.'

At the moment the record to be made in connection with it is the nature of its representation by British singers. There is no question that it was remarkably successful. For this there is clear reason, to be found in the fact that the British exponents gave their own construction and their own version unconcerned with any 'tradition' or memory of how so-and-so did it. This, I may say in passing, is one

of the greatest pleas for an opera of our own, for in representing the foreign matter there is not only the fact that it is, as a rule, something typical of a race alien to us, but there is also the ever-present memory of how somebody else sang it. Those who saw Dr. Ethel Smyth's 'The Boatswain's Mate' will possibly recall the spontaneity and conviction of its presentation. No wonder the composer describes her British cast as being 'ideal.' Every cast would be 'ideal' if its members had to deal with matter so well understood as Mr. Jacobs's story and characterisation.

Without being ideal, the cast of 'Parsifal' distinguished itself for the reason, as stated, that each member put his own construction on the work. The outstanding figure was the Gurnemanz of Mr. Norman Allin. He has the right type of voice and the proper dignity of style, so there was nothing wanting. The Parsifal was Mr. Frank Mullings, who by adopting a plan of broad contrasts imparted the necessary diversity in representing first the 'Guileless fool' and afterwards the one to whom knowledge has come. At later stages Mr. Walter Hyde took the part with all the conviction so admirable an artist could give to it. Miss Gladys Ancrum was faced with a difficult task in representing Kundry. Musically and histrionically the part is one of immense difficulty. She did not probe very deeply into its subtleties, and hardly expressed the attitude of one obeying the behest of the evil Klingsor; but in vocal effect there was little lacking, and it was generally a commendable representation of a part that people of greater experience and wider means have found difficult. One of the best-acted parts was Mr. Percy Heming's Amfortas. His singing also was good up to a point when, at the first performance, he seemed to become the victim of his own emotion. Mr. Herbert Langley's Klingsor was a wholly individual piece of work. The character is dangerously near the pantomime demon, and Mr. Langley did not make any particular effort to define the line of demarcation. In general details the performance was excellent. The choral singing in the Hall of the Grail was particularly good, and the Flower Maidens sang with animation and freshness. The guiding spirit of it all was Mr. Albert Coates, who conducted, and proved to be an important factor. The panorama was omitted. I know the difficulties of fitting it into the music are great, but I cannot imagine why the cinematograph was not used.

### RUSSIAN OPERA

In the following fortnight the undertaking gave its attention to Russian opera, producing in turn Moussorgsky's 'Khovantchina' and 'Boris Godounov.' Neither of these is strange to the company, which made the slack performance of 'Khovantchina' all the more remarkable. It is chiefly a 'choral' opera, as the Russians showed in unmistakable fashion when they gave it in 1913. In view of the good repute of the British operachorus, I fully expected to hear as good, if not better singing. I was grievously disappointed; the whole performance in fact was disappointing, in spite of some good work from Mr. Norman Allin and Mr. Webster Millar. Miss Edna Thornton, the Marfa, was not at home in her part, and the casting of the other characters was in every respect ill-advised. Happily, the company seemed to realise the errors of its way in time—they were certainly

very clearly pointed out in the daily Press—and gave closer attention to the performance of 'Boris Godounov.' In this there was a general stiffening up all round. For the first time this season everyone articulated his words distinctly (the *sine qui non* in opera in English), there was closer attention to detail, and no one stumbled except Dimitri's white horse in the Coronation Scene. Certain portions which had been ruthlessly cut out were restored, and the low comedy transports of the Friars were considerably modified, to the gain in dignity. As Boris, Mr. Norman Allin appeared in a rather new type of character, for which his smooth flowing methods did not seem altogether suited, though there were many good points in his reading. Mr. Walter Hyde made an admirable Dimitri, distinguishing himself with Miss Edna Thornton, the Marina, in the curiously Italian-opera-like duet. Mr. Maurice d'Oisly's Chuisky stood out as being well within his means, and everyone, including chorus and orchestra, was well up to his work, and kept to it in gratifying fashion by Mr. Albert Coates. The performance was the best the company has given of any of its operas.

#### MR. DE LARA'S 'NAIL'

There has been much talk about 'English opera' in connection with this season, and appeals by various means, including a fancy ball, have been made on behalf of 'English opera.' Yet only one example has been given. This was Mr. Isidore de Lara's 'Nail.' As an English operatic composer Mr. de Lara has won his spurs on the Continent with several works. So far as London is concerned his record consists of 'The Light of Asia,' a cantata turned opera, and 'Amy Robsart.' In France and elsewhere he has achieved a reputation with several more works. Therefore he comes with an acknowledged position. It is much to be feared that the Continent must regard the British opera composer as a somewhat characterless individual with a style of eloquence but no great reason. To British ears it is not a particularly attractive style—rather the reverse—and British audiences will never forgive Mr. de Lara for his ballet music, which in no way suggests a dance, Oriental or insular. Colour is not wanting in the score, and at points it is more realistic than convincing. The mounting was of the most gorgeous order, but this was the result of the exercise of arts other than those of the composer or singer. The cast was the same as before, yet neither Miss Rosina Buckman, the Nail, nor Mr. Mullings, the Hadyar, seemed to get quite into their parts, and Mr. Percy Heming's Emir was at best sketchy. The opera, which Sir Thomas Beecham conducted, was given again during the last week.

The presentation of the new and revised edition of Delius's 'A Village Romeo and Juliet' having been abandoned, the only other British work seen during the season was Mr. Granville Bantock's 'Pierrot of the Minute,' which was given as a ballet devised by M. Gavrillov. Why this should have been done is not quite clear. The composer has just completed in his 'Pan' a work designed for stage performance, but instead is represented by a garbled version of the poem which inspired his 'Pierrot.' The score was presented in full under the composer's direction, but the 'story' devised for the purpose of the ballet was chiefly remarkable for the success with which it missed the points of Dowson's charming poem and Mr. Bantock's clever music.

Other matters of note have been the appearance of M. Dinh Gilly, the Algerian singer familiar to frequenters of the Grand Syndicate's performances. He made highly successful efforts as Tonio in 'Pagliacci,' as Scarpia in 'La Tosca,' and his presence was promised in 'Nail' but did not materialise. M. Gilly's enunciation of our tongue in song was notably clear and correct. Finally, at a date too late for notice—on the last night but two of the season—a revival of Bizet's early 'Djamileh' was announced after a silence of twenty-six years.

#### LIGHT OPERA

In the field of light opera there has been a welcome amount of movement during the month. The Gilbert and Sullivan performances at the Prince's Theatre have continued to attract, their drawing powers being augmented rather than diminished by the addition of 'The Yeomen of the Guard.' As with 'Patience,' which preceded it, the present-day audience took to it greedily. 'Patience' proved anything but pointless, for the British public love satire, especially of the neat and well-sharpened order provided by Gilbert. Miss Bertha Lewis and Mr. Lytton distinguished themselves. Like approval was accorded 'The Yeomen of the Guard,' which came like oil on troubled waters to those whose wish for light music is not met by musical comedy or revue. The audience took the keenest delight in a thoroughly good performance. The fact that its character is more serious than those of the other works as yet given seemed a help to its exponents, who attained a level of excellence that I have not seen in light opera for many years. Mr. Lytton's Jack Point was individual, Miss Sybil Cecil a very charming Elsie who could touch pathos without floundering in it; Mr. Leo Sheffield a Shadbolt with a style of his own; Mr. Derek Oldham, the Fairfax; Miss Bertha Lewis the Dame Carruthers; Miss Nellie Briercliffe the Phoebe; Mr. Frederick Hobbs and others contributing, and Mr. Geoffrey Toye directing as usual with much sympathy.

As in 'Patience' there was entirely new dressing and scenery, both productions being far removed from the reproach Gilbert cast on the 1908 revivals, and being of a kind that is likely to have a very considerable and much needed influence upon the light opera question generally.

Something of its influence has already got to work, and at the Ambassador's Theatre has been seen this month a production definitely styled 'light opera.' It is entitled 'Sylvia's Lovers,' and is the work of Mr. Cosmo Gordon Lennox and Mr. Bernard Rolt. The music of the latter does not reveal the possession of sufficient resource to carry out the good intentions he undoubtedly possesses. His tunes, like his lyrics, begin well and then trail off into flippancy of word and familiarity of cadence. Some good orchestration—exemplary in its way for the effect it gets from a very small body of players—does not compensate for this lack of originality as a whole. Miss Desirée Ellinger uses her vocal means to good purpose in the chief part, and Mr. Patrick Byrne and Mr. Pitt Chatham put in sound work, while the comedy, of a somewhat heavily underlined kind, is supplied by Miss Betty Chester and Mr. Joe Nightingale. Mr. Howard Carr conducts.

On the other hand there can be nothing but praise for the 'musical extravaganza,' 'Prince Ferelon,' written and composed by Mr. Nicholas Gatty, which

was produced by the Etlinger School. The idea is simple, for it is of the lover who tries various means for pleasing his lady-love; but in the various types of song and the different sorts of dances Mr. Gatty covers a very wide field. He meets the requirements with uncommon skill, always writing with conviction, often with humour, and invariably with a knowledge and address that makes one lament that the only outlet for such ability is in work of this kind, and makes me rather question the good faith of those who shout so loudly about 'English opera.' Let me record that Mr. Gatty's piece, which was played for four nights, was well done. Miss Gladys Moger's voice told admirably on the stage, and Mr. W. Johnstone Douglas gave effective aid in the principal parts. There was a good chorus, graceful dancers, and an eminently satisfactory account of the score under the composer's hand by the Rosabel Watson Orchestra.

### BRITISH OPERA

#### THE TRAGEDY OF A BLACK BOX

Under the above heading the following letter appeared in *The Times* of December 4, and is reprinted by kind permission of Dr. Ethel Smyth:

TO THE EDITOR OF 'THE TIMES'

SIR,—In an article in *The Times* of November 29, entitled 'Supporting British Opera,' with much of which I am in warm sympathy, the writer, while endeavouring to account for the failure of British composers to hold the operatic stage, mentions among factors necessary to success (1) public enthusiasm, (2) the verdict of the Press—both depending, of course, upon the style of production.

I propose to analyse elsewhere, at some length, the whole position of opera in England, about which there are intricacies that other analysts have not mentioned. Here—with apologies for what is a ridiculous situation, also with an appeal to the reader's indulgence, and more particularly to his sense of humour—I will only venture to trace the course of one British opera—namely, my own 'Boatswain's Mate,' concerning which your Correspondent states that the attitude of the public towards it 'was, generally speaking, one of tolerance.' Subsequently he bestows a little kindly gliding on this pill—but let us leave it at that.

I will take up my tale at the moment when, after two-and-a-half years' seclusion in a cupboard (following upon what he allows was a promising start), 'The Boatswain's Mate' was revived this year. Revived, I may add, after much persuasion on the part of a strong supporter of Sir Thomas Beecham's, to which he good-naturedly yielded. Legitimate pride triumphing over modesty innate and ingrained, I should have pleasure in showing your Correspondent his own and scores of other Press notices on this event. My summing up in my diary—a dangerously truthful work—is: 'B.M. admittedly a wild success; even *The Times*, not always favourable to me, admits it! Glory!!' The house, so Sir Thomas and others informed me, for I was not present myself, was crammed, and it was the same at a second performance, which took place a few weeks later. (This is an honour reserved, as a rule, for British composers only—possibly in order to stimulate curiosity. But it militates against a smooth and convincing production.)

'The Boatswain's Mate' then went to Manchester, where again, the number 2 being evidently of mystical import in these cases, it was again given twice, an interval once more elapsing between the two events. Again a wonderful Press. Further, an unsolicited written testimonial from the manager, to the effect that it had created such enthusiasm that I might count on 'frequent performances, both in the provinces and in London.'

After this—nothing! In the following London season, however, this being part of the undertaking given to his friend, Sir Thomas again played the opera to a crowded house on the opening night of the season. Press as before.

(One illustrated daily went so far as to say:—'English opera has now come into its own; at the performance of "The Boatswain's Mate" Princess Patricia, who was present, wore gauzy black.') Then six long weeks elapsed, and not till then did the sacred second performance, at which I was present, take place. There had been no orchestral rehearsal, and I was deeply impressed by the skill with which Mr. Goossens shepherded his naturally bewildered flock; also touched by the apologies offered by singers and members of the orchestra encountered in corridors. But before all was I amazed at the applause lavished on a production that certainly did high credit to British presence of mind and resource. And on this, as on the other occasions, the house was full (not of 'paper,' so those best qualified to know assured me!).

All this time a zealous Press-cutting bureau had been sending me entrancing extracts from various provincial newspapers, expressing a hope that they might now see 'The Boatswain's Mate.' Since then the Beecham Company has been touring indefatigably, and it is perhaps owing to exorbitant railway charges that a certain heavy black box I know of, containing music, was left in London. These things are mysteries. But the facts of the case are that a work which, if one may believe the evidence of one's senses, did find favour both with Press and public, has been played exactly six times in three years! Meanwhile the pall of silence descends—first impressions are forgotten—another British failure! Curtain.

But at long last a gleam of light illumines this tragedy of a black box: a call from across the water; a sepulchre opened; a huge parcel sent off to Vienna! And at this moment 'The Boatswain's Mate' is booked for four German opera houses, and 'The Wreckers' for Munich!

What really is a tragedy is the fact that nowhere in Europe shall I find as ideal a cast for the former as I have had in England.

ETHEL SMYTH  
(Mus. Doc.).

Dr. Smyth's letter received very speedy endorsement in an interview with Mr. Isidore de Lara published in the *Sunday Evening Telegram* of December 7. The interview was headed 'The English Musician Abroad.' We extract a few passages bearing on the operatic question:

I am one of those English musicians—the other two being Delius and Ethel Smyth—whose operatic work is played on the Continent, and who have, indeed, had furnished them there the opportunities that are denied operatic writers at home. If I quote my own career, it is because I know that best, and can drive home my points about a cause I have dearly at heart—the establishment of a school of English—or, if you prefer, British—opera.

As far back as 1892 I wrote a cantata on Sir Edwin Arnold's great poem, 'The Light of Asia,' which was done at Covent Garden. That led to Augustus Harris commissioning me to write an opera, 'Amy Robsart,' produced at Covent Garden in 1893, and given for one performance only. It is that one performance only, or perhaps two or three, at most, that is the point I want to consider. English opera turns upon it.

Let me first, however, emphasise that I am not questioning the fate of 'Amy Robsart,' or speaking from a narrow, personal standpoint. I have long outgrown that. The disappointment led to my leaving England for France, where that particular work has been repeatedly given at different opera houses throughout the country.

#### FIRST NIGHT FAILURES

Since then I have written 'Moina,' first given at Monte Carlo; 'Messaline' (Monte Carlo); 'Sanga' (Opéra Comique, Paris); 'Solea' (Cologne); 'Nail' (Gaité Lyrique, Paris); and 'Les Trois Masques' (Marseilles). Some of these have taken permanent places in the repertory of French opera houses, as also in those of Belgium. . . . Now as to the half-hearted trials given to new operas here. It is impossible for anyone, no matter how trained a critic,

(Continued on page 41.)



## FOUR-PART SONG FOR S.A.T.B.

Words by G. J. WHYTE-MELVILLE.

Composed by C. LEE WILLIAMS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Andante legato.*

SOPRANO. *pp* Sleep, . . . rest, my love, rest: . . . Di-eth the

ALTO. *pp* Sleep, . . . rest, my love, rest: . . . Di-eth the

TENOR. *pp* Sleep, . . . rest, my love, rest: . . . Di-eth the

BASS. *p* Sleep, my love, sleep, . . . rest, my love, rest: . . . Di-eth the

ACCOMP. *Andante legato. ♩ = 84.*  
(For practice only.) *pp* *p* *p*

moan of the wind in the tree, . . . Fold-eth her pin-ions the bird in her

moan of the wind in the tree, Fold-eth her pin-ions the bird in her

moan of the wind in the tree, Fold-eth her pin-ions the bird in her

moan of the wind in the tree, Fold-eth her pin-ions the bird in her

moan of the wind in the tree, Fold-eth her pin-ions the bird in her

May be sung in D flat if preferred.

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Original Version for T. (or A.) T.B.B. in THE ORPHEUS, No. 518.



nest, . . . Sinks the sun to his bed in the sea Sleep, . . .

nest, . . . Sinks the sun in the sea. Sleep, . . .

nest, Sinks the sun . . . to his bed in the sea. Sleep, . . .

nest, Sinks the sun to his bed in the sea. Sleep, . . .

lull'd on my breast, Toss - ing and troub - led and think - ing of me.

lull'd on my breast, Sleep, . . . think - ing of me.

sleep, . . . Toss - ing and troub - led and think - ing of me.

lull'd on my breast, . . . Sleep - ing and think - ing of me.

*Tempo lmo.*

*pp* Peace, . . . . . fall - eth the night, . . . Veil - ing in

*pp* Peace, . . . . . fall - - - - eth night, . . . in

*pp* Peace, . . . . . fall - eth the night, . . . Veil - ing in

*p* Peace, my love, peace, . . . fall - eth the night, . . . Veil - ing in

*Tempo lmo.*

*pp* *p* *p*

*mf* *dim.* *p*

shad - ows her glo - ry for thee, . . . Eyes may be dark - en'd while vi - sions are

*mf* *dim.* *p*

shad - ows her glo - ry for thee, Eyes may be dark - en'd while vi - sions are

*mf* *dim.* *p*

shad - ows her glo - - - ry, Eyes may be dark - en'd, vi - sions are

*mf* *dim.* *p*

shad - ows her glo - - - ry, Eyes may be dark - en'd while vi - sions are

*mf* *dim.* *p*

*mf* *dim.* *ppp* *A little slower.*

bright, Sen - ses be fet - ter'd, tho' fan - cy is free. Peace, . . .

*mf* *dim.* *ppp*

bright, Sen - ses be fet - ter'd, fan - cy is free. Peace, peace,

*mf* *dim.* *ppp*

bright, Sen - ses be fet - ter'd, fan - cy is free. Peace, peace,

*mf* *dim.* *ppp*

bright, Sen - ses be fet - ter'd, tho' fan - cy is free. Peace, peace,

*mf* *dim.* *ppp* *A little slower.*

*mf* *dim.* *p* *pp*

slum - ber-ing light, Long - ing and lov - ing and dream - ing of me.

*mf* *dim.* *p* *pp*

slum - ber-ing light, Long - ing and lov - ing and dream - ing of me.

*mf* *dim.* *p* *pp*

slum - ber-ing light, . . Long - ing and lov - ing and dream - ing of me.

*mf* *dim.* *p* *pp*

slum - b'ring light, Long - ing and lov - ing and dream - ing of me.

*mf* *dim.* *p* *pp*

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(Continued from page 36.)

to judge an opera fairly at one hearing. There is far too much to consider. Again, the public are strangely incurious about a new opera. It doesn't attract, from sheer novelty, does as a new play. There is none of the first night fever about it.

It is only by repeated hearing that a new work can make way; and that means confidence on the part of the management—and money to back that confidence. Let me quote a few instances of operas successful to-day—successful, I mean, not only artistically, but financially. 'Butterfly' met so hostile a reception on its presentation at the Scala, Milan, that the opera was withdrawn after the first performance. 'Carmen' was a rank failure at first, and poor Bizet died before it became a success. 'The Barber,' 'Faust,' and ever so many others I could name all fell down at the start. If, therefore, English opera is to be established, our habit of wanting a winner straightway must be relegated to limbo.

After considering the question of endowment, both private and State, Mr. de Lara adds:

There is perhaps one other chance: the establishment of very big theatres at popular prices. I am a great believer in the love and appreciation of good music shown by the people.

We believe that in the long run the solution of this and kindred musical questions lies in the democratic direction.

## Choral Notes and News

By W. McNAUGHT

A new 'choral problem' seems to have arisen for the bewilderment of choral conductors—the problem of man-power. The evidence of its urgency is visible and audible at every choral concert. It is of course nothing new to see the women vastly outnumbering the men, but the brave little groups of tenors that used to battle successfully with superior odds tend now to dwindle hopelessly out of the combat, and the basses follow closely behind in this reduction of personnel. The cause is only too well-known, though the theorist may still speculate for further reasons in the roving habits learnt during years of open-air living. The question is: How to meet the new conditions? Recent experience of concert-going in the London area shows that conductors are trying to make the best of a bad job and are putting up with the top-heaviness of choral tone and the frequent inaudibility of their third line. If only the musical effect is considered it would be better to reduce the number of sopranos and contraltos (a drastic weeding-out would do no harm in certain cases)—a hard-hearted business from which many conductors would shrink appalled, so strongly does the social and personal element enter into choral society composition. But if choral singing is to be given its true dignity as an art-form this question of balance should be approached without restraint, and if sentimental barriers are not too firm the strong line should be taken. Recently a new body—the Westminster Choral Society—has appeared in London. At its very first concert the balance was altogether one-sided. One may question the wisdom of admitting so many sopranos and contraltos while tenor entries were so few. One can easily understand the desire to impress the public by force of numbers and brilliance of tone (a good soprano lead goes a long way with the British public at choral concerts), and at the same time regret that the artistic satisfaction of a good balance had to take second place. No

doubt there are many conductors who would, if they could, make the sacrifice of numbers for the sake of proportion. They should be among the first to realise the mistake of supposing that weight of tone is the chief factor in making an impressive effect. It is a matter of common experience that a large choir and orchestra, with full organ thrown in, can pound away *forte* and *fortissimo* for page after page and produce only dullness, while a small well-trained choir, thinly accompanied or not at all, can electrify an audience. It depends more upon the skilful moulding of the tone and on the way in which a climax is built up than on the mere degree of loudness. It is difficult for a choir to adapt its constitution to an artistic principle, and the difficulty in this case is aggravated by the modern tendency to score for a symphony orchestra in writing a choral work, often with essential parts for 'luxury' instruments. This means a full complement of wind, and the strings have to be numerous or ineffective. The result is a performance by fifty or sixty instrumentalists and a female-voice choir, say a hundred and fifty strong. There are few mixed-voice choral works that can 'come off' under these conditions. But think of the wonderful things that can be done by twenty sopranos, twenty contraltos, twenty tenors, and twenty basses, and an orchestra of thirty—if only composers and conductors knew!

### THE WESTMINSTER CHORAL SOCIETY

The first concert of this Society, referred to above, took place at Central Hall on December 2. The choral singing was surprisingly good, the balance alone being at fault. Mr. Vincent Thomas has evidently the right instincts and abilities for his work. The unity in detail led to telling expressiveness, good phrasing, and nicely-managed rhythm, that one does not look for in a newly-formed body of London singers. These qualities appeared at the outset in Elgar's simple unaccompanied part-song, 'Peace, gentle peace.' In the choral works that followed—Stanford's 'Last Post' and Goring Thomas's 'The swan and the skylark'—the orchestra took a large share of the interest, and supported the singing tone and harmony, but the test of choral powers was less searching than in the simple opening number. The choir's abilities were still apparent, and the tone of the female voices was particularly satisfying. It remains to add the names of the solo singers—Miss Carrie Tubb, Miss Astra Desmond, Mr. Herbert Cave, Mr. Ian MacRobert, and Mr. Topliss Green; and of the organist, Mr. J. A. Meale.

### THE ROYAL CHORAL SOCIETY

The second of the season's concerts, given at the Royal Albert Hall on November 29, was musically interesting. It was pleasant to renew acquaintance with Coleridge-Taylor's 'A tale of Old Japan,' and to enjoy its melodiousness. Here is no inarticulate striving and emotional floundering. The idiom is made to the stature of the pathetic little story of Alfred Noyes's poem. There is consistency and unity in the general design, and both the choral and orchestral writing show the hand of experience. The Royal Choral Society, to whom the music was not unfamiliar, gave a creditable account of the work under Sir Frederick Bridge's direction. Their tone-quality was always pleasing, and the intonation always secure. Parry's characteristic setting of Browning's 'The pied Piper of Hamelin' followed, the choral programme being completed with

Balfour Gardiner's 'News from Whydah.' An item that proved extremely popular was a pleasing orchestral march by Percy Fletcher, entitled 'The Spirit of Pageantry,' which was performed under the composer's direction. The solo singers of the concert were Miss Flora Woodman, Miss Dily's Jones, Mr. Harold Wilde, and Mr. Frederick Ranaflow.

#### THE HANDEL FESTIVAL

The prospects of the forthcoming Handel Festival, to be held at the Crystal Palace on June 19, 22, 24, and 26, seem to be satisfactory, although there is room for speedier recruiting of choral singers. As the last Festival was held as far back as 1912, there has been a certain break in the tradition that kept the ranks of enthusiasts—both in choir and audience—up to full numbers, and Mr. Walter Hedgcock, who is again musical director, anticipates a harder task than usual in maintaining the pre-war standard. It is to be hoped that the organizers' appeal for choral singers will be readily supported, for the Handel Festival movement can play an important part in shaping the nation's musical habits. Its influence can only be stabilizing and salutary in the formation of taste.

The conductor of the Festival is again Sir Frederic Cowen. The programme will probably be as follows: June 19, general rehearsal; June 22, 'Judas Maccabaeus'; June 24, selection from 'Israel in Egypt'; June 26, 'Messiah.'

It is interesting to note that the famous organ is being rebuilt and modernized, with a lower pitch.

Another welcome revival is the South Wales Musical Festival, which is to be held in the spring at Swansea, Neath, Mountain Ash, and Newport, and perhaps two other towns in order to complete a full week. A committee under the Presidency of Lord Howard de Walden is at work in London completing the arrangements. It is hoped, in connection with this Festival, to found a permanent Welsh National Orchestra. The South Wales Festival was inaugurated in 1913, and held for the second time in 1914.

#### OTHER CONCERTS

Plentiful news of choral concerts is given elsewhere under the heading 'Music in the Provinces.' Information is also to hand of the following events which do not come within the purview of local correspondents:

**BROMLEY.**—Coleridge-Taylor's 'Hiawatha' was given by the Bromley Choral Society at the Central Hall on December 9, with Miss Agnes Nicholls, Mr. Frederick Blamey, and Mr. George Uttley as soloists. The choral singing did credit to Mr. Frederic Fertel's conductorship.

**FOLKESTONE.**—On November 26 the concert-arrangement of German's 'Merrie England' was given in the Town Hall by the Philharmonic Society, under the able and experienced conductorship of Mr. F. E. Fletcher. The Society, in spite of many difficulties, 'carried on' quietly during the war, and happily the chorus is as large as it has ever been, and quite as efficient. The hall was crowded, so Mr. Fletcher and his forces may be congratulated, not only on a very excellent performance, which was greatly enjoyed, but on receiving the hearty support

of the townspeople. The principals were Miss Beatrice Hughes Pope, Miss Effie Martyn, Mr. Walter Glynn, and Mr. Edward Beaumont, all of whom were received with enthusiasm. An orchestra of about thirty players provided an adequate accompaniment.

**LEITCHWORTH.**—The first choral concert in this town since the outbreak of war was given in December by the Philharmonic Society. Under Mr. H. Gomersall's direction the band and chorus of a hundred gave a performance of Elgar's 'King Olaf' which reached a very creditable standard considering the number of new members in the choir. The orchestra played its part usefully, and good work was done by the soloists, Miss Louise Trenton and Mr. Frank Webster. Other items in the programme were Mendelssohn's 'Ruy Blas' Overture, and violoncello playing by Miss Dora Petherick.

**LINCOLN.**—The Lincoln Musical Society, of which Dr. G. J. Bennett, organist of the Cathedral, is the moving spirit, gave a highly successful concert in the Corn Exchange on December 3. Active operations of the Society had been suspended during the war, except for assistance given by members of the choir at special Cathedral services, and this re-appearance in full force aroused great interest. The programme included 'Hiawatha's Wedding-feast' and 'The death of Minnehaha,' which were given with vivacity, sympathy, and clear utterance, and Elgar's unaccompanied part-song, 'Weary wind of the West.' Great pleasure was derived from the choral singing; also from the work of Mr. John Booth and Captain Herbert Heyner as soloists. Orchestral numbers included the 'Peer Gynt' Suite.

**MELBOURNE.**—An Elgar programme was given by the Melbourne Philharmonic Society at the Town Hall on October 22, under Mr. Alberto Zelman's direction. It consisted of the setting of Psalm 29 (Op. 74) for chorus and orchestra, Sursum Corda (Op. 11) for strings, brass, and organ, the complete cycle of 'The Spirit of England,' 'Chanson de nuit' and 'Chanson de matin' for small orchestra, and 'The Banner of St. George.'

**NEWPORT.**—The Choral Society, conducted by Mr. Arthur E. Sims, gave a concert on December 4 with 'Cavalleria Rusticana' and a selection from 'Parsifal,' as principal items in the programme. The choral singing earned high praise, and a good standard was maintained by the solo singing of Miss Ida Cooper, Miss Mabel Corran, Miss Gladys Peel, Mr. Edward Davies, and Mr. Walter Saul.

**WORKING.**—On November 15 the Musical Society gave an Armistice celebration concert with a miscellaneous programme that represented the music of the Allied countries. The choral numbers consisted of the Soldiers' Chorus from 'Faust,' Smart's 'Te Deum,' Arcadelt's 'Ave Maria'—an excellent choice—and Elgar's 'Land of Hope and Glory,' with Miss Evelyn Rodman as soloist. The choir sang with good effect under the direction of Mr. Patrick White.

Programmes have come to hand of the concerts given by Childe Okeford and District Choral Class (Elgar's 'The Banner of St. George,' conducted by Mr. T. A. Bevis) on November 26; and by Hexham Gentlemen's Glee Club on December 5 (Brahms's 'Rhapsody' and William Wallace's 'The Massacre of Macpherson,' conducted by Mr. N. S. Wallbank).

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## Church and Organ Music

## NEW CHURCH MUSIC

Office of the Holy Communion, in G, by H. A. Chambers; Office of the Holy Communion, in A, by Harold Rhodes; 'Good King Wenceslas', (S.A.T.B.), by Geoffrey Shaw; 'The Nativity,' a carol, by Harold Rhodes.

(Novello & Co., Ltd.)

In his setting of the Holy Communion Service in G, Mr. Chambers has provided music of a tuneful, straightforward character, well adapted to meet the needs of those places where the resources of the choir are limited, or where only simple music is wanted. There are frequent unison passages, and the harmonized portions are quite easy to sing. A note by the composer suggests that, if necessary, the Service may be sung throughout by sopranos only. As a good deal of the thematic material of the Creed is made use of in the Gloria, the music could be quickly picked up by the congregation.

Mr. Rhodes's work is of a more ambitious character. He has clearly endeavoured to avoid well-worn paths, and to write music that shall be interesting and effective without being too elaborate. There is practically nothing in the shape of complex, contrapuntal writing, the composer relying mainly on massive harmonic effects and a liberal use of modulation. As this is a setting which, by its freshness of treatment, will probably appeal to a good many organists and choirs, perhaps a few quotations will be found interesting.

Ex. 1 is a passage the general features of which—outline of melody, and, to a certain extent, key arrangement—appear more than once in the Creed. The crotchet figure in the pedal part is made use of both in the Creed and the Gloria:

Ex. 1. *f* *ve-ry God . . of*  
*ve-ry God . . ve-ry God . .*  
Light, *ve-ry*  
*ve-ry God . . Be-got-ten, not made*  
*of ve-ry God, Be-got-ten, not . . made*  
*of ve-ry God, . . Be-gotten, not made*  
God of *ve-ry God, . . Be-got-ten, not made* &c.

In Ex. 2 will be noted the pedal figure mentioned above, now appearing as a melody in the organ part, and also a characteristic bit of modulation:

Ex. 2. *SOPRANOS, L'istesso tempo.*  
*And was in - car - nate*  
*Gt. (or Ch.) soft 16 ft. & 8 ft.* &c.  
*pp*  
*Man. Sw. soft 8 ft. & 4 ft.*

Ex. 3 shows this figure now transferred to the bass of the accompaniment:

Ex. 3. *He suf-fer-ed, and* &c.  
*pp Sw.*  
*Ped. 16 & 8 ft.*

Some highly effective choral writing follows at 'And the third day,' which is very appropriately made use of again later on for 'And I look for the resurrection of the dead.'

Very striking, though simple, is the opening of the Sanctus. At the words 'Heaven and earth are full' the voices enter imitatively over massive organ chords, and an imposing climax is reached:

Ex. 4. *cres.* *earth are full . . .* *ff*  
*full, are full*  
*heaven and earth . . are full of Thy Glo - ry, &c.*  
*cres.* *ff*  
*Glo . . . ry,*  
*f* *cres.* *Full.* &c.

The Benedictus begins with a descending sequence of changing harmonies on a tonic pedal, the voices entering after the style of the first two bars of the Sanctus. Several bars of pure diatonic vocal work follow, unaccompanied, providing an effective relief from the chromatic organ passage which precedes it, and which is resumed at its close. 'Hosanna in the highest' (in 6-8 time, *vivace*) provides the choir with

some very effective phrases—largely unaccompanied—punctuated by outbursts from the organ. The organist with some good reeds at his disposal will be happy here.

The *Agnus Dei* is planned on quiet lines. There is some smooth, flowing writing for the voices, and an expressive organ part. In excellent contrast with the other movements, there are no excursions into remote keys.

The opening and closing sections of the *Gloria*, the musical material of which is largely the same, contain a good deal of bold, straightforward writing, with some interesting modulation. An expressive middle section and an imposing *Coda* contribute to the making of a highly effective movement.

It should be added that throughout the work variety is secured by frequent unaccompanied passages, which are almost invariably straightforward and diatonic in style. That the composer realises the effect obtainable by the use of simple diatonic harmonies may be seen from the settings of the 'Kyrie Eleison'—four in number—which are models in that respect. For example, the first is composed entirely of simple triads, all in root position; there are no discords, no passing-notes, and no accidentals.

Altogether, Mr. Rhodes has produced a setting which will cause future work of his to be received with interest.

Mr. Geoffrey Shaw's arrangement of 'Good King Wenceslas,' for S.A.T.B. (unaccompanied) contains some interesting treatment. The parts of the king and the page, assigned to tenor and soprano voices, are supported by a humming accompaniment, frequently of an imitative character. Towards the end, running quaver passages are vocalized on 'Ah.' The transition from the third to the fourth verse is cleverly managed, and in the hands of a good choir should be most effective. The final verse provides opportunities for some rich, broad effects, the last three bars being marked *fff*, with soprano, tenor, and bass parts divided.

'The Nativity,' a carol, by Harold Rhodes, is an excellent specimen of this class of composition. It is in true carol style, and the spirit of the quaint, simple words of Ben Jonson is faithfully reflected in the music. Though the music of the three verses is the same, the varying expression of the words has been very happily brought out by slight variations of treatment.

GEORGE GRACE.

#### 'ISRAEL IN EGYPT' AT THE ABBEY

The choir which Mr. Sydney H. Nicholson has recently formed for special musical services at Westminster Abbey gave its first performance on December 8, when 'Israel in Egypt' was sung with orchestral accompaniment. The choir, about two hundred in number, proved itself an excellent body, and was listened to by a congregation which completely filled the Abbey.

On September 28 Mr. Harold Jones completed twenty-five years' service as organist and choirmaster of Ashburton Parish Church. The anniversary was commemorated by an organ recital given by Mr. Jones on October 22.

Under the auspices of the Church Music Society, of which Lady Mary Trefusis is hon. secretary, a series of hymn festivals was held in Cornwall during October. Mr. Geoffrey Shaw was the conductor, and demonstrated that the objects of the Society were to make known hymns and tunes that are rarely sung, and to promote and raise the standard

of congregational singing. Country church choirs and congregations from several districts assembled at convenient centres, and after lectures and training by Mr. Shaw the singing rose to a high standard and had thrilling effect. It is confidently expected that the holding of these festivals will promote the choice of good hymns and tunes, and a participation by congregations in the worship song of the Church.

Choir Festival Services were held at the Central Mission (Halifax Place Chapel), Nottingham, on November 16. The music included Stanford's *Te Deum* in B flat, Parker's 'In heavenly love abiding,' and Allitsen's 'Like as the hart.' Madame Ethel Parkin was the soloist. In the afternoon Part 1 of 'Elijah' was given by an augmented choir under the direction of Mr. E. M. Barber. The soloists were Madame Gladys Webster, Madame Ethel Parkin, Mr. Herbert Gutteridge, and Mr. Joseph Asher. Mr. C. E. Blyton Dobson was the organist.

A musical recital was held at All Saints' Church, Southampton, on November 19, when Glazounov's *Theme and Variations*, and *Introduction and Fugue* in C for String Quartet, also *Quartets* by Dvorák and Kalinikov, were played by Mr. Gotch, Mr. F. W. Trott, Mr. F. Long, and Mr. L. A. Ladbroke. The choir sang anthems by Gounod and Armes, and César Franck's 'Hallelujah! O praise ye the Lord.' Mr. Ladbroke played violoncello solos by Marcello and Scarlatti.

At Derby Road Baptist Church, Nottingham, on November 23, a selection from 'Messiah' was sung by an augmented choir under the conductorship of Mr. J. F. Blasdale, organist of the Church. The soloists were Madame Woodward, Miss Margaret Walker, Mr. L. C. Pearce, and Mr. Harold Glover. Mr. C. E. Blyton Dobson was the organist.

At Richmond Road Congregational Church, Cardiff, two musical services in commemoration of the choir anniversary were held on November 23. The choir sang the *Hallelujah Chorus*, Mendelssohn's 'As the hart pants,' and anthems by Gounod and Walford Davies. Mr. W. J. Robins gave an organ recital. Prof. Walford Davies delivered an address at both services, speaking on 'Music and Worship,' and 'Music and National Life.'

At Exeter, on December 19, Dr. W. G. Alcock gave a recital, one of a series of events arranged by Mr. Lancelot Holden, organist of the Mint Church. Dr. Alcock's programme included the *Introduction and Fugue* of Reubke's '94th Psalm,' Guilmant's first Sonata, and music by Dvorák, Dubois, Rachmaninoff, Faulkes, and Mozart.

Spohr's 'Last Judgment' was sung by the Oratorio Choir in St. Austell Parish Church on December 11. The soloists were Madame Samina Farish, Miss Amy Blight, Mr. Will Foster, and Mr. Sydney Smith. There was a large congregation. The performance was under the direction of Mr. W. Brennand Smith, who presided at the organ.

The fifth annual carol recital in aid of the funds of St. Dunstan's Home for Blinded Soldiers and Sailors will be held at St. Mary's Church, Primrose Hill, N.W.3 (Chalk Farm Tube), on Sunday evening, January 4. Evensong is at 6.30. There will be no sermon, and the carols will begin at 7.0. On this occasion St. Mary's choir and the English Folk and Carol Choir will join forces under the direction of Mr. Martin Shaw.

A special service in aid of the Serbian Red Cross will be held at Southwark Cathedral on January 17, at 3.0, when the Grail music from 'Parsifal,' unaccompanied motets and carols will be sung. No ticket for admission is required.

#### ORGAN RECITALS

Mr. Fred Gostelow, Trinity Congregational Literary Society, St. Alban's—Overture in E flat, *Faules*; Toccata and Fugue in D minor, *Bach*; 'In Springtime,' *Hollins*; Funeral March and Hymn of Seraphs, *Guilmant*.  
Mr. Albert Orton, Newport Parish Church, Isle of Wight (two recitals)—*Impromptu, Hiles*; *Elegy, Silas*; *Finale in F, Widor*; Sonata No. 6, *Mendelssohn*. At Wesleyan Church, Cowes, Isle of Wight—Overture to 'Occasional' oratorio; Fantasia and Fugue in G minor, *Bach*; Sonata No. 1, *Mendelssohn*; 'Pomp and Circumstance.'

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Mr. Herbert F. Ellingford, St. George's Hall, Liverpool (two recitals)—Fugue in E flat, *Bach*; Sonata No. 3, *Mendelssohn*; First Suite, *Lyon*; Introduction and Fugato, and Echoes, *Bellairs*; Capriccio, 'La Chasse' and Marcia Villareccia, *Fumagalli*.

Mr. Harold M. Dawber, St. George's, Stockport (three recitals)—Overture, 'Otho,' *Handel*; Harmonies du Soir, *Karg-Elert*; Minuet-Scherzo, *Jongen*; Prelude on 'St. Mary's,' *Charles Wood*; Marche Héroïque, *Saint Saëns*; Allegro (Symphony No. 2), *Vierne*; Arabesque in E, and Prelude in G flat, *Debussy*; Capriccio, *Ireland*; Epinikion, *Rootham*; Sonata, *Arne*; Fugue, *Reubke*; Rondo Capriccio, *Lemare*; March of the Crusaders, *Liszt*.

Dr. Thomas Keighley, Albion Church, Aston-under-Lyne (two recitals)—Toccata in F, and Toccata and Fugue in D minor, *Bach*; Pastorale in E, and Fantasie in F sharp, *Frank*; Andantino, *Reger*; Prelude to 'Parsifal'; Allegro con Grazia from the 'Pathetic' Symphony.

Mr. C. Wesley Saxby, St. Clement Danes, Strand—Fugue in G minor, *Bach*; Réverie, *Frank*; Pean, *Harwood*; Cantabile in B, *Frank*; Légende, Arabesque, and Carillon, *Vierne*.

Mr. Herbert Pierce, St. Clement Danes, Strand—Toccata and Fugue in D minor, *Bach*; Soliloquy (Sonata in E minor), *Lyon*; Romance with Variations, *Stuart Archer*.

Rev. W. Pennington-Bickford, St. Clement Danes, Strand—Overture to 'Occasional' Oratorio; Prelude on 'Et in terra Pax,' *Bohm*; A Christmas Pastoral, *Luard-Selby*; Venite in Bethlehem, *Best*; Fantasy on Two Carols, *West*.

Mr. C. Hastings Kirby, St. Clement Danes, Strand—Toccata and Fugue in D minor, *Bach*; Marche des Rois Mages, *Dubois*; Intermezzo, *Chipp*; Inno Trionfale, *Bossi*.

Mr. C. E. Blyton-Dobson, Central Mission, Nottingham (four recitals)—Toccata in F, *Bach*; Fantasia alla Marcia, *Grace*; Allegretto, *Wolstenholme*; Con moto, *Smart*; March on a Theme of Handel, *Guilman*; Sonata in F, *Stanford*; Le Cygne, *Saint-Saëns*.

Mr. Francis W. Sutton, St. Stephen's Walbrook—Sonata in F, *Stanford*; 'Holsworthy Church Bells,' *Wesley*; Fantasia and Fugue in G, *Parry*; Rhapsody, *Grace*; Dithyramb, *Harwood*; Sonata (2nd movement), *Elgar*; Fantasia in E, *Wolstenholme*.

Mr. W. W. Starmer, St. John's Free Church, Tunbridge Wells—Adagio and Allegro Fugato, *Stanley*; The Holy Boy, *Ireland*; Chanson Nuptiale, *Faulkes*; Postlude in D, *Smart*.

Mr. William Ellis, Birtley Parish Church—Triumphal March, *Hollins*; Idyll, *Gray*; Fantasia in F, *Best*; Song of the East, *Cyril Scott*; Fugue in G minor, *Bach*.

Mr. Alex. McConachie, St. Paul's Cathedral, Melbourne—Nocturne, *Bairdston*; The Shepherds in the Field, *Malling*; Sonata in F sharp, *Rheinberger*; Finale in B flat, *Frank*.

Mr. John Pullen, St. Mary's Cathedral, Glasgow—Toccata, Adagio and Fugue, *Bach*; Allegretto Grazioso, *Frank Bridge*; Carillon, *Sowerbutts*; Rhapsodie sur deux Noëls, *Robarts*; Madrigal and Sortie, *Vierne*.

Mr. Willan Swainson, Queen's Cross Chapel, Aberdeen—Overture 'In der Natur,' *Dvorák*; Rhapsody No. 1, *Howells*; Improvisation-Caprice, *Jongen*; Two Preludes from the Orgelbüchlein, *Bach*; Final in B flat, *Frank*.

Mr. T. C. Wood, Christ Church, Tunstall—Overture to 'Samson'; Larghetto from the Clarinet Quintet, *Mozart*; Fugue in E flat, *Bach*; Postlude in D, *Smart*.

Mr. James M. Preston, United Methodist Church, Whitley Bay—Overture, 'Oberon'; Meditation and Toccata, *d'Éry*; Fantasia on two English melodies; Elfin Dance, *B. Johnson*; 'O ruddier than the cherry.'

Mr. Maurice Besly, Queen's College, Oxford (three recitals)—Prelude and Fugue in A minor, *Bach*; Organ Concerto in F, *Handel*; Overture to 'Hänsel and Gretel,' *Humperdinck*; Andante Cantabile from Op. 11, *Tchaikovsky*; 'Noël,' *Balfour Gardiner*; 'Benedictus,' *Reger*; Chorale Prelude on the 'Old 104th,' *Parry*; Good-Friday music, 'Parsifal.'

Mr. H. G. Ley, Christ Church Cathedral, Oxford, (five recitals)—Dithyramb and Cathedral Prelude No. 1, *Harwood*; Prelude, Fugue, and Variation, Pièce Héroïque and Choral No. 3, *Frank*; Rhapsodies Nos. 1 and 3, *Howells*; Rhapsody and Postlude on 'London New,' *Grace*; Four Sketches, *Schumann*; Introduction and Passacaglia (Sonata No. 8), *Rheinberger*; Fugue in A flat minor, *Brahms*.

Mr. Claude A. Forster, St. John's, Forfar—Sonata No. 1, *Borowski*; Pavane, *B. Johnson*; Overture in C, *Hollins*; Scherzo, *Hofmann*.

Mr. Harry Wall, St. Paul's, Covent Garden (three recitals)—Elegy, *Silas*; Pastorale, *Vierne*; Chorale Preludes 'Hark, a voice,' 'A saving health,' and Adagio (Sonata No. 3), *Bach*; Fantasia in A minor, *Lemmens*; Chant Seraphique, *Lemare*; Scenes from the Life of St. Paul, *Malling*; Londonderry Air, *Hamana*.

#### APPOINTMENTS

Mr. F. J. Blake, organist and choirmaster, Holy Innocents', Hammersmith.

Mr. H. C. J. Churchill, organist and choirmaster, Purley Congregational Church.

Mr. Norman Collie, organist and choirmaster, Stoke Newington Parish Church.

Mr. Owen Jarratt, organist and choirmaster, St. John's Episcopal Church, Perth.

Mr. W. Meacham Haley, organist and choirmaster, St. John's, Waterloo Road, S.E.

Dr. W. C. Smith, organist, St. Saviour's, Woolcott Park, Bristol.

## New Music

BY WILLIAM CHILD

#### PIANOFORTE MUSIC

A very courageous venture is the 'Repertoire Series of Pianoforte Music by Modern British Composers' (Ascherberg, Hopwood & Crew). I begin by laying stress on the publishers' courage, because it is a notorious fact that the native pianoforte composer who wrote with the well-equipped player in view has so far received very little recognition. In the matter of new music, one would almost suppose that pianists consisted of two classes only—the lions of the concert hall and the domestic performers of modest technique and uncertain taste. The earnest and well-equipped amateur has been credited with a desire for no company but the classics, with occasional sorties among the Russian and French schools. If our recitalists have excused their lack of enterprise by pointing to the meagre and scattered output of the native writer, they can do so no longer. Twelve numbers of the Repertoire Series have already been published, and a further batch is in the press. So much music of all kinds is waiting for review that there is no space for the detailed consideration most of it deserves. Of these new pianoforte works there is a great deal that could be said, and nearly all of it of a commendatory nature, but the briefest of comments must suffice.

The works are under the joint editorship of G. H. Clutsam and T. F. Dunhill.

Sir Charles Stanford leads off with a Ballad in which the promise of the opening is hardly borne out by a somewhat conventional middle section. John Ireland's 'Merry Andrew' is a piece that not only arrests attention, but holds it more and more on further acquaintance. York Bowen's Three Serious Dances are much more straightforward in idiom and technique, being attractive essays that make a ready appeal. There is rather more atmosphere in Percival Garratt's Two Diversions, especially in the first. The biggest work of the series is undoubtedly Herbert Howell's Rhapsody. There is emotional driving power behind it, and its numerous difficulties give full value. The writing for the keyboard is notable, though here and there the composer's message seems to call for a more ample medium. A fine piece this, by a composer of whom much may be

expected. Another of the outstanding numbers of the series is by one of our younger writers, Arnold Bax, whose Romance is a good example of the highly imaginative and subtle type we have come to expect from him. Thomas F. Dunhill's Three Romantic Preludes are comparatively plain sailing after the Howell and Bax pieces. The same may be said of G. H. Clutsam's contribution, a rather too highly-spiced Berceuse. Surely if chromaticism is ever out of place it is so in a Cradle-song! Joseph Speaight's 'Nymph Dance' is an admirable piece of freakish writing, and Percy Pitt's Improvisation, after beginning by calling to mind Raff's 'La Fileuse,' settles down into an extended and fluent arpeggio study, with a well-defined tune floating around. But in all the batch there is nothing more attractive than Norman O'Neill's 'Carillon,' a charming piece of work of no great difficulty. The publishers are to be congratulated on this commencement of their enterprise. Now that they and the composers have provided the fare, it is to be hoped our teachers and players will do their part.

I pass over a good deal of music written for teaching purposes, mentioning only two items that strike me as models in their way—No. 6 of Ernest Austin's Musical Verses ('The Water-Wheel'), and Book Three of his 'Playtime Pieces'—a dozen of them (J. H. Larway). Mr. Austin has a very happy touch in this important department of composition, and hosts of youngsters must look on him as a jolly kind of musical uncle.

Harold Wallis's set of six short pieces under the general title of 'A Dream Garden' (Elkin & Co.) would please me more if they were not so overloaded with directions to the player. The first piece consists of only forty bars, but the composer feels it necessary to give the player no less than ninety-seven expression marks! And in the little piece called 'Dreaming,' there are, besides a preliminary 'dreamily,' two further directions 'very dreamily.' Surely the title and the character of the music ought to be sufficient for any player who is not an absolute blockhead. If he is, a crowd of directions will not help him. Mr. Wallis has a pleasant fancy, and a MacDowellish method which falls short of his model where neatness and convenient keyboard writing are concerned.

One has to spend a little time over the cover of the next item. It is fairly easy to discover Lord Berners's name at the top—with the S turned the wrong way. The welter of crudely stencilled letters below beat me. I managed to make out 'Chinoiserie,' and then I pursued my studies after the manner of Joe Gargery ('Here's a J and a O equal to anything'). Finally I gave it up, and weakly referred to the title-page, where the necessary particulars were set out in normal style—Lord Berners. 'Chinoiserie.' 'Valse Sentimentale.' 'Kazatchok,' for pianoforte duet. (J. & W. Chester, Ltd.). I read further, 'Couverture, Illustrations, et Ornement de Michel Larionov.' The illustrations must be seen to be believed. They are not likely to be understood, and the accompanying titles are also calculated to keep one in the dark. Thus, the casually disposed letters CHICHIRI, with a few floating blue and brown full-stops, do not go far towards 'Chinoiserie.' Before the second piece we read VALSE SENTIMENTALE. Apparently Mr. Larionov got tired hereabouts. You will notice the subtle humour in the disposition of the S and I. Admitting that 'Valse Sentimentale' is perhaps rather a heavy dose for a stenciller, I turned to No. 3, feeling sure that 'Kazatchok' would not be decapitated. But evidently Mr. Larionov had mislaid his Z and forgotten an A, for only 'Katchok' appeared, as casually dispersed as the rest. I am aware that this method is on a level with the modern composer's elimination of the unessential, but in that case why not eliminate this and similar pages? It was a relief to get on to the music. Not that this was plain sailing. A reading at the necessary slow pace was about as comfortable as a progress over broken bottles. But let me hasten to admit that as familiarity and pace increased all but the worst asperities got ironed out surprisingly. 'Chinoiserie' is an excellent piece of humour of the arid kind. 'Valse Sentimentale' is less convincing. There should be sentiment, either real or mock. I could find none of either kind. Perhaps I expected something rather obvious, like the delicious passage 'avec une grande émotion' in Debussy's 'Golliwog's

Cake-walk.' The 'Kazatchok'—a Russian dance—played at anything like the proper pace would be one of the most exciting of musical experiences. There is a natural tendency to suppose that this type of music can be written by anybody, and that it can be done by putting down progressions haphazard. I advise anybody who thinks so to study these pieces, especially the third. He will find that some of the most daringly discordant passages are quite logical, being merely the old idea of an *ostinato* carried to its extreme limits. And just as in 'ordinary' music an insignificant motive often becomes charged with meaning when repeated, so here progressions that the ear would reject if played once, succeed in justifying themselves by insistence. Nor is this music at all aimless. On the contrary, it is full of point and energy, and on due acquaintance leaves one convinced that its writing needs technique, though not of the kind we imbibe from text-books. There is room in music for little grotesques of this kind, and no harm is done so long as everybody—including the composer—realises that it is a by-path that leads nowhere. A little of such artful and heartless stuff goes a long way. It is capital fun for a few minutes at a time, but as musical diet it is negligible. One might as well dine off chaff, or fill one's belly with the east wind.

That mere haphazard slinging about of chords is not sufficient for the composition of ultra-modern music is proved by a glance at Richard Johnson's Arabesque and Cecil Dudley's poem, 'Funeral of a little child' (Renaissance Music, Art, and General Publishing Co.). Here the writing is crude in the extreme, and there is an almost total absence of coherence. I am prepared to hear that both composers are well-equipped. I can only say that they disguise their attainments very completely. Such a passage as the following, which occurs at the end of Mr. Dudley's piece, may be all right in some circumstances, but I fail to see its point in a poem dealing with a child's funeral:



Probably the 8va..... mark in the lower staff is a mistake, but however the passage is played it can never sound like anything but a five-finger exercise executed on a pianoforte badly in need of a visit from the tuner. There may be humour in this presentment of the little study with which you and I began our musical career, but humour is out of place in a funeral poem. Most of the series of chords in this piece are the merest rambling, and the term *cantabile* is queerly applied to such clumps of notes as those at the end of page 3 and at the close.

Such writing as this calls to mind the witty remark of Beerbohm Tree, 'Futurism is the loin-cloth of the incompetent.'

It is a pleasure to turn from Mr. Dudley to Rossini, whose light-hearted music, familiar to so many through 'La Boutique Fantasque,' is now available in album form for pianoforte solo (J. & W. Chester, Ltd.). Capital stuff this, though it is best enjoyed in doses of a couple of sections at a time. The cover is a real pleasure to the eye; the frontispiece is an eye-sore. If it were drawn by a school-boy we should tell him he had lots to learn, but as it is by Derain, it must be taken as high art. Nevertheless, most of us will think of the loin-cloth mentioned above.

#### ORGAN MUSIC

It is good to find our best English hymn-tunes being used as a basis for organ music. Works of the kind are excellent for recitals given in church, but they are even more useful for volunteers. There can be no better postlude than a fine organ piece written round a tune which has been sung during the preceding service. In his Three Chorale Preludes (Novello), Harold Darke has made capital additions to out

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steadily growing store of works of this kind. The tunes treated are Reinagle's 'St. Peter,' 'Darwell's 148th,' and a melody by Tallis, the last-named an austere beautiful theme that grows on one. 'St. Peter' is given the simplest treatment of the three. Dr. Darke is content to use the plan made familiar to us by Bach and others of the older German composers, and in our own day by Parry. The music is quiet, only moderately difficult, and of a character that fits it for use before as well as after a service. Darwell's rousing tune comes in for more extended and ambitious treatment, and is called a 'Chorale Fantasia.' It opens with three pages of alternating big chords, *recitativo*, manual passages, and pedal solos—a method to which the organ lends itself specially well, though perhaps some of us feel there is a lack of freshness about it to-day. This section is followed by an *Andante Tranquillo* in 12-8, with some graceful and flowing writing over a long tonic pedal which eventually moves and delivers the third line of the tune. Some excellent canonic imitation is seen in the next section (*più mosso*), which gradually works up to the final *largamente*, an imposing page and a half. The movement is difficult, and can make its full effect only on an organ of ample resource. It should be a popular recital number.

The prelude on the Tallis theme is less popular in style, but by far the most original and beautiful of the set. The spirit of the time has been admirably caught, and the result is an atmosphere of other-worldliness that is all too rarely met with. The harmony is chiefly diatonic, with discords freely used, and the treatment generally is more modern in style than is the case with the companion preludes. The registration is perhaps unnecessarily restless in the opening two pages. An effective alternative would be the restriction of the Great organ to the delivery of the melody in the tenor, everything else being played on the Swell, both hands coming on to the Great at line 4 of page 14. This beautiful prelude, though suitable for recital purposes, may most fittingly be used for a Voluntary on any solemn occasion. It makes a perfect piece for memorial services.

Part 8 of Ernest Austin's tone-poem, 'The Pilgrim's Progress,' is now published (J. H. Larway). Like its predecessors, it is an elaborate piece of programme music, highly picturesque, and well-written for the instrument, though the idiom is not that of conventional organ music. This part deals luridly with the Pilgrim's adventures in Vanity Fair.

Frank Bridge's contributions to the repertory of the organ are on the small side, but they are invariably original and effective. His set of Three Pieces (Winthrop Rogers) should be popular. They consist of an Allegretto grazioso, suggestive of a violin solo, an Allegro Commodo (a very quaint and ingenious little *Ostinato*), and a rousing Allegro Marziale. They are only moderately difficult. Apparently Mr. Bridge has been overhauling his manuscripts, for these pieces are dated 1905. The comparative simplicity of style will not be unwelcome to most players. Mr. Bridge shows here, as before, a feeling for the organ unexpected in one whose chief successes have been gained as a writer for strings.

#### CHORAL MUSIC

National songs, arranged for S.A.T.B., are among the most popular items at choral concerts. A good addition to the list is E. T. Sweeting's setting of 'The Deil's awa' wi' the Exciseman.' The composer has wisely done nothing to interrupt the irresistible 'go' of the well-known air, and the result is a part-song full of humour and point. The harmony is simple and the parts easy, but the setting provides a good test for pace and freedom.

Much the same qualities are called for in Reginald Somerville's 'Who rides for the King,' a part-song for T.T.B.B., the words by Harold Boulton. The headlong galloping energy is very effective.

Female voices of good technique will welcome 'The Rhine-maidens,' an arrangement by W. McNaught of music from 'Das Rheingold' and 'Götterdämmerung,' the English words by W. Rothery. The work is for s.s.c., and would serve well as a test-piece for advanced choirs.

Much slighter in texture, but calling for neat and spirited performance, is Harold Rhodes's 'The Voice of Spring,' a

two-part setting of a poem by Mrs. Hemans. As Mr. Rhodes writes for trebles only, the numerous female-voice choirs deficient in altos will find the song particularly useful. The music is very melodious and attractive, and the well-written and characteristic pianoforte part adds much to the effect. These four part-songs are published by Novello.

## Letters to the Editor

### THE Y.M.C.A. MUSIC SECTION

SIR,—At the moment when the Music Section of the Y.M.C.A. is not only undergoing reconstruction, but entering upon an entirely new phase of its activities, we crave leave to make use of your paper as medium for a short account of its work in the past. We venture to do this in view of your constant sympathy with its aims and the publicity you have always been ready to give to its appeals, and for which we desire to express our most grateful thanks.

Much has been accomplished since the Editors of the musical Press, called together by Mr. Percy Scholes, inaugurated the Y.M.C.A. Musicians' Gift to provide additional musical facilities for the members of H.M. Forces in Y.M.C.A. Huts and centres at home and abroad. Over 202,000 pieces of music and books on music and over 2,500 instruments have been despatched to Y.M.C.A. centres in every theatre of war; complete music libraries have been equipped at Rouen, Havre, Boulogne, Salonica, &c.; gifts of music and instruments have been freely distributed to the camps at home and in France, North and South Russia, Salonica, Egypt, Syria, Mesopotamia, India, Constantinople, &c., and the Internment camps in Germany and at The Hague.

Despite the coming of peace much is still being done abroad, notably in Germany, where Y.M.C.A. Headquarters at Cologne and many other centres of the Rhine Army have been musically equipped. All this has been made possible through the generosity of the public, who responded so wholeheartedly to the appeal for gifts of money, music, and instruments, and to whom the Music Section acknowledges its deep debt of gratitude. The subjoined balance-sheet shows to what use the money collected for the Musicians' Gift has been put, and it will be seen that there is still a small sum in hand to initiate future activities.

Mr. Percy Scholes has retired from the position of Secretary of the Music Section, though still connected with it in an advisory capacity. Major J. T. Bavin has been appointed his successor, and has undertaken to carry on the splendid work. Major Bavin comes to the task with close on thirty years' experience of educational musical work at Berkhamsted School, and four years' military service, in the course of which he occupied the responsible posts of Adjutant, second in Command, and Education Officer in his Brigade and Division, and was mentioned for good work in 1917.

Major Bavin is as full of keenness and enthusiasm as was Mr. Scholes when he inaugurated the Music Section, and realises that although so much has been done, much more still remains to accomplish. In its reconstruction for peacetime work the Y.M.C.A. Music Section sets out to provide for the training of disabled ex-service men who are musically gifted, for the advancement of musical education by means of lectures, recitals, and concerts, and the establishment of music-study circles, male-voice choirs, chamber music societies, orchestras, brass bands, &c. Its aim is in fact the furtherance, through the Y.M.C.A., of anything that will help to supplement and enhance existing local effort and bring music into the national life. With this end in view it once more confidently appeals to all musicians and music-lovers for support—firstly, by asking them to raise funds by means of concerts and organ recitals; secondly, by further gifts of music, and books on musical subjects and instruments; thirdly, by local aid in helping choirs, &c.

The Music Section has the advantage of the support of Dr. Percy C. Buck, Prof. H. Walford Davies, Mr. A. A. Fitzsimmons, Mr. Harvey Grace, Mr. J. T. Lightwood, Mr. Sydney H. Nicholson, Mr. Percy A. Scholes, Mrs. Z. F. Willis, Miss P. M. Walters, and the Rev. Basil Yeaxlee, on its committee.



Gifts of money, music books, and instruments, and offers of service should be sent to Major J. T. Bavin, at the Y.M.C.A. Music Section, Shakespeare Hut, Gower Street, London, W.C. 1,—Yours, &c.,

(Signed) J. D. McCLURE  
(Chairman Y.M.C.A. Music Section Committee).

#### THE Y.M.C.A. MUSICIANS' APPEAL FUND.

Receipts and payments Account for period from 1st January, 1919, to 30th September, 1919.

To Subscriptions:				
.. Donations ... ..	£503	18	6	£ s. d.
.. Concert Receipts ... ..	3,472	8	8	
.. Sale of Goods ... ..				3,976 7 2
				337 12 3
				£4,313 19 5
By Y.M.C.A. General Fund ... ..				2,900 0 0
.. Stationery, Printing, and Advertising ... ..				419 6 3
.. Salaries ... ..				187 5 0
.. Concert taxes ... ..	£41	7	9	
.. Meeting expenses ... ..	15	10	6	
				57 18 3
.. Purchase of Goods ... ..				40 19 3
.. Petty cash ... ..				21 5 1
.. General expenses ... ..				2 11 6
.. Cash at bank ... ..				694 13 11
				£4,313 19 5

#### Y.M.C.A. GENERAL FUND.

To Payments made by Music Section ... ..	£2,900	0	0
By Payments made by Headquarters Y.M.C.A. on behalf of Music Section ... ..	2,616	16	9
.. Balance held by Council on behalf of Music Section ... ..	283	3	3
	£2,900	0	0

Prepared from the books and accounts of the Musicians' Appeal Fund by

(Signed) W. A. HENDERSON & CO.,  
Chartered Accountants,

18th November, 1919. 29, Gracechurch Street, E.C. 3.

(Signed) J. T. LIGHTWOOD (Chairman), H. WALFORD DAVIES (Treasurer), PERCY A. SCHOLES (Secretary).

#### PROMENADE CONCERT PROGRAMMES

SIR,—I am writing to suggest that the *Musical Times* should open its columns to a really exhaustive interchange of ideas on the subject of Promenade Concert Programmes, present and future, and I should like to have the privilege of opening this discussion by saying one or two things about the now famous Wagner nights. Perhaps someone will then have something to say about the best way to run a Russian night, and so on.

The really amusing thing about Wagner's music in this country is that after hundreds of Wagner concerts the general public knows much less about Wagner than it does of any other first-class composer. The really disgraceful thing is that the high-priests of music, well aware of the ignorance of the public, are constantly taking liberties with Wagner that they would not dare to take with any other composer. The reason for the really amusing thing is that the tit-bits of Wagner that are constantly being dished-up represent about three per cent. of his output, whilst Beethoven can at least claim to have from thirty to forty per cent. of his compositions performed on his nights. It is idle to argue that whereas Beethoven was a concert-composer, Wagner was not. If that is the case, let's scrap the Wagner concerts, such as they are at present, altogether, for they are useless and often lead otherwise virtuous people to transgress. Witness the following: a friend of mine was giving a performance on the pianoforte of the second Act of 'Tristan.' At the close of the love duet, where the music which subsequently figures in the 'Liebestod' is first heard, one of the audience said in awed tones to two children: 'Now she's slowly dying!'

Here is an example of the really disgraceful thing: Turn up the analytical notes of an excerpt known as 'Wotan's Spear and the Sleeping Brynhilda,' where you will find things like this: 'The music now skips the Wanderer's invocation and Erda's reply, &c., &c. Further on, 'We are soon at the change of tempo . . . where the heroine greets heaven and earth, but at her first words . . . there is a cut,' &c., &c. Imagine anyone treating a Brahms Symphony in this way. If the public really knew the third Act of 'Siegfried' it would not tolerate this brutal burlesque of one of Wagner's finest inspirations. If the public knew the second Act of 'Siegfried' it would not tolerate that brainless pot-pourri, 'Siegfried and the Forest Dragon,' in which the whole Act is bozified to about twenty minutes. If the public knew the second Act of 'Parsifal' it would howl with derision at the orchestral ending which someone has thought fit to tack on to Kundry's Narration. Now the obvious solution of all this is to give the public a chance of getting to know the essential music of Wagner by offering concert-performances of whole Acts at a time. There should be no difficulty about getting singers, as our rising operatic artists would be pleased to take part in performances—at a modest fee—that would be of the greatest value to them. Far more difficult would be the question of housing the singers, for if there is a *sine qua non* of a Wagner concert-performance it is that the singers must be out of sight. The orchestra does not matter, as it represents more or less the medium between the drama and the audience. But we cannot have the varied fauna of Northern Mythology (do I unconsciously borrow from my friend, Mr. Newman?) striking 'Thus spake Elijah' attitudes on the platform. They must love, hate, and fight in the organ loft.

Even if the question of getting singers did not prove feasible, a lot could be done to familiarise the public with Wagner's music by giving performances of the orchestral tissue only. 'Rheingold,' 'Walküre,' the first two Acts of 'Siegfried,' and parts of 'Parsifal' might sound a bit thin in this way. Not so the rest of the 'Ring' or 'Tristan' or 'Meistersinger.' I have heard innumerable performances of Acts on the pianoforte from the latter, and can vouch for the charm of this kind of thing. People would come from all over the country, and the Promenade at Queen's Hall would present the unusual sight of a vast crowd bent over vocal scores, devouring the music with its ears and the story with its eyes. It would not be the same crowd that has filled Queen's Hall on Monday nights for the last twenty-five years; but it would be as big—and much more intelligent. Above all, this sort of performance would breed an insatiable demand for frequent operatic performances of Wagner's later works, in which we are so disgracefully lacking at present. This alone would justify the venture. But would it be a venture? I know any number of people who consistently refuse to go and hear what they call Wagner pot-pourris, but who would go miles to hear the orchestral music accompanying, say, one Act of 'Götterdämmerung.' One thing remains to be said in this connection. The Queen's Hall Orchestra—as at present constituted—is too small to do justice to the music of Wagner's later operas. A recent performance of 'Waldweben' by the London Symphony Orchestra proved this conclusively—if, indeed, any proof was needed. This must certainly be remedied.

A word in conclusion: these suggestions will encounter most opposition from those who will urge lack of financial means and insufficient time for rehearsals. The former is hardly a serious objection, and as for the latter, let the performances themselves be in the nature of rehearsals without a boiled shirt in the landscape. Let Sir Henry Wood make his orchestra repeat over and over again in public difficult and badly-played passages. A really musical audience will be enchanted, and will benefit enormously by an occasional rough edge of this kind.

Mr. Editor, do not stop this discussion just when it is getting heated and instructive; or when some giant of withering invective kneels on the prostrate form of his 'young friend' and deftly deals the Johnson knock-out.—Yours, &c.,

ROBERT E. LORENZ.

14, Craven Hill, W.-2,  
November, 1919.

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## 'CONCERNING CUTS'

SIR,—Will you allow me to protest most strongly against Mr. Kalisch's statement in his article last month on music cuts, in which he says: 'The time will soon arrive when concert-givers of all types will say with reason that people will not come to hear the unabbreviated classics, and that they must be shortened or put on the shelf'?

Can anyone imagine what a great Symphony would sound like with 'cuts' made in it or a movement left out? It would be nothing short of desecration if this were done. There is I know a good deal of tiresome stuff in Schubert's Symphony in C, but surely no conductor would ever dream of leaving any of it out. Neither, by the way, have I ever heard a performance of that work which has emptied a concert hall.

Our musical public are sufficiently educated to know that a 'classic' Symphony contains more than one or two movements: indeed in the great Symphonies of Beethoven and Schumann the four movements form an organic whole, and as such cannot be separated without losing the whole effect. Elgar's 'Dorabella' Variation is hardly a case in point; besides, Mr. Kalisch says that the composer presumably sanctions a performance of it separately. But can he imagine any of the great masters sanctioning 'mutilated' performances of their Symphonies?—Yours, &c.,

LIONEL OVENDEN

(Assistant Musical Director, Marlborough College, Wilts.)

## Sixty Years Ago

From the *Musical Times* of January, 1860:

**AS ORGANIST.**—A first-rate Performer and Composer will undertake Cathedral or Parish Church service. Salary no object. The highest references as to talent and character. Address, Organo, Mr. Novello's, 35, Poultry.

**WANTED** for Christ Church, Banbury, an ORGANIST, for whom it is believed there is an opening for private teaching. Salary, £15. Apply to the Churchwardens of Christ Church.

**BARROW.**—A concert of vocal music, performed by the Amateur Choral Society of this place, came off on the 22nd instant; conductor, Mr. Gallop. The music was both sacred and secular, and was got up with much care.

**BIRMINGHAM.**—On Tuesday evening, December the 6th, an entertainment took place in the Town Hall, Birmingham, consisting of a Concertina contest, which was open to amateur performers (residents of the town only) under the age of 18, for four prizes. Nine youths competed. Mr. J. R. Lee, Mr. W. Masfield, jun., organist, and Mr. H. D. Johnson, were appointed to act as adjudicators of the prizes. The model brass band was in attendance, under the direction of Mr. G. S. Dowling, and performed several pieces on the occasion.

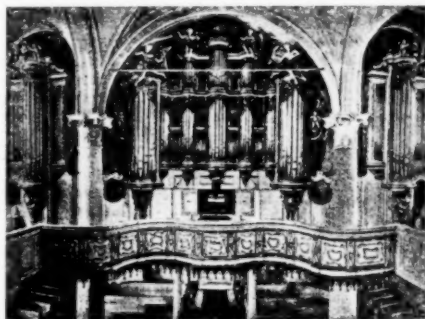
**CRYSTAL PALACE.**—The Christmas entertainments, commencing on the great holiday, Boxing-day, will be varied and extensive. . . . The ample space at the Crystal Palace affords room for an extensive display of articles suitable to the approaching season. At dusk, it will be brilliantly lighted with varied gas devices, a delightful evening promenade, secured from wet and cold. A huge Christmas Tree will be placed in the centre of the building, which will be decorated with holly and evergreens, and a profusion of flags. The new hall for lectures and concerts is nearly finished, and will be opened by Mr. Pepper with a series of dissolving views and photographic illustrations.

**OLDHAM.**—The new organ just erected in Christ Church, by Messrs. Conacher & Co., of Huddersfield, was opened on Sunday, the 11th ult., by Mr. J. Lees, organist of the Parish Church. Mr. W. Parratt, of Huddersfield, performed on the same instrument the following evening.

**VOCAL ASSOCIATION.**—The prospectus of the fifth season of this association has just been issued by the secretary, Mr. Lockyer. . . . G. A. Macfarren's cantata *May-day*, and Charles Horsley's new oratorio, *Gideon*, are in active rehearsal, together with a variety of new and interesting part-songs, and will be performed during the approaching series of public concerts. The indefatigable and intelligent musician, Mr. Benedict, is still the conductor, and Lord Ward has kindly consented to become the president.

## LUTHERAN CHURCH, LIBAU, RUSSIA

In view of the present crisis in the Baltic Provinces, the accompanying photograph will be of interest. In its day this organ was the largest in the world, and even now must be reckoned among the giants. It is unique in more than one respect. There are no composition pedals and no swell-box—in fact, there is nothing at all confronting one except stops and manuals (four). The stops are arranged in the old-fashioned manner—on both sides of the 'side-piece'—and are of great size, so much so that the player has almost to stand up to pull out those high up. The action is



'tracker,' the only modern addition being the electric wind installation. But the primitive blowing arrangements are still intact, and can be used if necessary. This mechanism demands the efforts of four men, who stand together and work with their feet, supporting themselves by their hands—very much after the style of the old treadmill. The tone is very fine, and the case quite magnificent, being entirely white enamel with large gilt figures. The whole church is very ornate, being white and gilt throughout. Libau was evacuated by the Germans in June last, seven months after the signing of the Armistice.

## ROYAL ACADEMY OF MUSIC

The latter part of the Christmas term, which came to an end on December 13, included several public performances of more than ordinary interest and importance. On November 27, 28, and 29, three excellent representations of Shakespeare's 'Twelfth Night' were given by the lady students under the direction of Mr. Acton Bond, the rôles being interchanged for the first two performances, and the most successful performers selected for the third. While the students reached a high level of acting, Miss Phyllis Bradley's Olivia and Miss Isobel McLaren's Viola are worthy of a special word of praise. The play was produced on Elizabethan lines (with one break only) and traditional music, the instrumental parts of which were supplied by a quartet led by Miss Gladys Chester.

On Tuesday afternoon, December 9, an orchestral concert was given at Queen's Hall. The chief items were an Overture, 'As you like it,' by Richard Newton (scholar), a cleverly scored work of considerable promise; two movements of a Pianoforte Concerto by Ethel Bilsland (ex-student),

the solo portions of which were admirably played by Miss Lillian Southgate; Fantasia for pianoforte and orchestra by York Bowen (solo pianoforte, Miss Olga Carmine), and the *Adagio* and *Allegro Giocoso* from Brahms's Violin Concerto, beautifully played by Miss Dorothy Chalmers. The programme also included songs by A. C. Mackenzie and Coleridge-Taylor. Sir Alexander Mackenzie conducted.

On November 26, Sir Alexander Mackenzie gave his fourth and last lecture on the 'Evolution of Music up to the time of Bach.' He referred to the work of Alessandro Scarlatti, and the rise of instrumental music of Domenico Scarlatti, Corelli, and their contemporaries, and described the rise of German music and the state of music generally in other European countries; also the influence of Handel upon music in England. Finally he exhorted students not to forget that it was their bounden duty to help forward the music of their own country by every means in their power, and he further pointed out to them that as teachers they would have many opportunities to help in the great work of re-instating English music in the proud position which it once occupied.

A most interesting gathering of past and present pupils of the R.A.M. took place at the Duke's Hall on Saturday, December 6, when the R.A.M. Club welcomed as guests any of those who had served in H.M. Forces. Sir Alexander Mackenzie, on behalf of the Club, spoke of the great pleasure which it gave both him personally and the Club to have as guests so many who had served their country in her recent need. In remembrance of those connected with the R.A.M. who had fallen in the war the Postlude for strings and organ, by Sir Alexander Mackenzie (which was first performed at the Memorial Service at the Temple Church) was played by a string orchestra, with Dr. Richards at the organ, while to emphasize musically the welcome to those present, 'See the Conquering hero comes' was played afterwards.

The arrangements for the Lent term include a course of lectures on 'Bach' by Dr. H. W. Richards, the first lecture to be given on January 28. Other lectures which form part of the Teachers' Training Course are 'Aural Training and Sight-Singing,' Mr. Ernest Read; 'Voice Culture and Class Singing,' Mr. Field Hyde; and on matters connected with the teaching of the Pianoforte, by Mr. Oscar Beringer and Mr. Frederick Moore.

The following appointments have recently been made to the staff of professors: Mr. Fraser Gange, Mr. Vivien Langrish, and Mr. Laurence Taylor.

The following awards have recently been made:

The Philip L. Agnew Prize (pianoforte) to Reginald Paul (a native of London), Reginald D. Morgan being highly commended and Rae Robertson commended. The adjudicators were Messrs. Philip L. Agnew and William Murdoch (chairman). The Potter Exhibition (pianoforte) to Reginald D. Morgan (a native of London). The adjudicators were Messrs. Ambrose Coviello, Victor Booth, and Harold Craxton (chairman). The Westmorland Scholarship (singing) to Betty Thompson (a native of New Southgate). The adjudicators were Miss Evelyn Langston, Mr. Frederick Keel, and Miss S. Pitt Soper (in the chair). The Battison Haynes Prize (composition) to Warwick Braithwaite (a native of Dunedin, New Zealand). The adjudicator was Sir A. C. Mackenzie.

## SUMMARY TREATMENT OF A CRITIC

BY CLAUDE TREVOR

A most disgraceful scene took place at Bologna a short while ago. The incident was the outcome of one of a series of orchestral concerts, which included Beethoven's ninth Symphony. The reading of this number did not meet with the approval of the musical critic of the *Resto del Carlino* (the leading Bolognese newspaper), the result being that a day or two later the office of the paper was assailed by about two hundred members of the orchestral society concerned, who gathered in front of the building, calling loudly on the musical critic, Signor Bastianelli, to appear, and protesting in the wildest, most excited manner against his criticism of their execution of Beethoven's music. No response being given to their demand they entered the

hall, ascended the stairs, and attempted to penetrate into the offices of the journal. While this was going on, Signor Bastianelli, entirely ignoring the disturbance, made his appearance on the Piazza before the building. Being recognised by those who had failed to push their way in, he was at once in the most shocking manner set upon and maltreated in disgraceful fashion, those who had still a spark of manly feeling being impotent to restrain his cowardly assailants in their dastardly attack. Speaking of the facts the *Resto del Carlino* writes:

'The importance of such an episode as that under discussion is not to be exaggerated, and finds its own condemnation. We must, however, most vigorously protest against the uncivilised proceedings, unworthy of Bologna, and the more reprehensible coming from a Society that was ever supported and defended by our paper beyond, perhaps, the limits demanded. In order that the public may judge freely the gravity of the oppression, and the attempt against free criticism—hence freedom—of the Press, we reproduce the criticism (which called forth the action complained of) by Signor Bastianelli, who is noted and esteemed throughout Italy and abroad as one of the first critics of our country.'

Below is Signor Bastianelli's notice of the concert, which was directed by Signor Guarnieri:

'... First of all, my sincere congratulations to the Bolognese public which assembled last evening in large numbers—worthy, indeed, of a great occasion. That was good; for whatever uncertainty there may prove to be in a concert, it is gratifying to note the love of music and appreciation of the delightful experiences provided by Antonio Guarnieri, thus encouraging the public of one of the most musical cities of Italy to flock in crowds to our principal theatre of music. And indeed the aspect of the Teatro Comunale last evening presented a *comp d'avil* which was the best proof of the disposition of those present for the hearing of great music, the attention of the gathering being truly edifying. Secondly, whatever I may say later does not in the least detract from what I have several times repeated concerning Maestro Guarnieri. We all make mistakes, and have our shortcomings. However, I do not forget that I am speaking of Antonio Guarnieri, who, indeed, in the present season of concerts has given us certain interpretations, sufficient witnesses of a great (I do not hesitate to use so mighty a word) interpreter, especially in his reading of Brahms's second Symphony and the "Siegfried" Funeral March. This is not said by way of blandishment for what follows. If I write thus of Guarnieri it is because in spite of the errors and horrors of last evening he deserves the respect due to the head of an army even when conquered. Therefore judge him with all military honours. And let justice be summary! He does not understand the "Ninth." To condone the hurried time, and poverty of the first tempo, the exaggerated, aimless vulgarity of the *Scherzo*, the want of holding together his forces in the exquisite *Adagio*, the melodramatic rendering of the final movement, worthy of early Verdi or Ponchielli: the explanation for all these serious shortcomings has been put forward as *want of preparation*. This is not the case; the maestro does not understand Beethoven's ninth Symphony. Let him study; or, rather, let him wait till his conception of the music be more secure and mature. I in no manner affirm that the *fiasco* of last evening was discreditable to Guarnieri, or that such is definite or irreparable. I am sure he must feel that the ninth Symphony is not approached by him or interpreted with the perfect rendering of Brahms's No. 2, the "Siegfried" March, and many other pieces heard under his direction. I am a firm believer in miracles in art and artists, and I feel it my duty to say that till he feels in a position to do this, he be counselled not to touch Beethoven's great work. This advice is given by one who respects and admires him.

'GIANNOTTO BASTIANELLI.'

The *Resto del Carlino* adds:

'Whoever possesses the most elementary notion of what just criticism is worth cannot fail to appreciate the frankness of the critic's writing. Whoever does not consider a critic as merely an inflated, biased individual, must admire one who can sink personal sympathy and friendship before his own opinion, and consider only his duty to his art and the public. It is superfluous to express our complete solidarity with our friend Giannotto Bastianelli, to whom we anew affirm our sincerest affection and esteem. Since, however, the deplorable and disgraceful fact we are discussing demonstrates a tendency to injure a high professional principle, we have without delay taken measures to enlist the support of journalists throughout all Italy to decide on what steps shall be taken.'

A day or two later a meeting was held by members of the Association of the Press in the province of Emilia to discuss the dastardly behaviour referred to. The meeting was crowded and representative. Loud and long applause greeted a letter from the musical critic of another prominent Bolognese paper, *L'Avvenire d'Italia*. Then ensued a calm discussion of the subject of the meeting, which was unanimous in deploring an act recognised as an attempt to strike at the fundamental right of the critic—viz., free speech. An unanimous vote was passed as follows:

On account of the shameful aggression perpetrated by a large number of members of the *Associazione dei Lavoratori dei Teatri*\* against the musical critic Giannotto Bastianelli, we, of the Association of the Emilian Press, hereby protest against the outrage on the rights of journalistic criticism, that demands perfect freedom for its efficient exercise.

From this moment we, the journalists of Bologna, and the correspondents to all other parts of Italy, agree to abstain absolutely from taking any interest whatsoever in the theatrical performances of the city, until certain of the *Associazione dei Lavoratori dei Teatri* give ample explanation that they had no hand with those guilty of the aggression we so strongly condemn. Finally we decide to communicate this our decision to the Association of the Roman Press. It will be interesting to see what turn events will take.

\* Association of those employed in theatres.

#### CHAMBER MUSIC FOR AMATEURS

First or second violin wishes to join amateur band or quartet; music of any school. Lancaster or Preston; any hour of any day except Sunday.—WAVELET, *c/o Musical Times*.

Viola player, chamber music or orchestra. Streatham or neighbourhood; evenings and Sundays.—MISS K., 7, High Road, S.W.16.

First or second violin.—Romford, or any neighbouring district on G.E.R.; any evening except Tuesday.—FIDDLER, *c/o Musical Times*.

Pianist wishes to join small party (South London preferred) for performance of good music, not too difficult.—FRESA, *c/o Musical Times*.

Baritone.—For quartet and glee-singing, or similar small choral forms.—FRESA, *c/o Musical Times*.

Viola.—Classical or modern quartets; Finchley or North London; any evening.—E. S. H., *c/o Musical Times*.

Vacancies for viola, 'cello, and bass in orchestra of musical society.—B. M. S., 2, Little Ebury Street, S.W.1.

Pianist wishes to play with chamber-music parties; Sutton, Surrey, or in London, West End.—QUINTET, *c/o Musical Times*.

Young pianist wishes to join good players for classical and modern music.—F. PORTE, 46, Mayall Road, S.E.24.

Pianist wishes to form trio for practice of chamber-music with violinist and 'cellist, or would join violinist only; afternoon, weekly or fortnightly; S.W. district.—C., *c/o Musical Times*.

Flautist, duets and trios, for Flutes concertante. West Hampstead; Sunday afternoons.—FLAUTIST, *c/o Musical Times*.

Wanted.—Violinists (first and second) to join chamber music Party. Music of any school. Also, the Advertiser is open to join chamber music party as pianist or organist (pipe or reed); Evenings.—JOHN THEODORE WISE, 6, Routh Road, Wandsworth Common, S.W.18.

Pianist wishes to join a small party of musicians (string quartet or otherwise) for practice of good chamber music—not too difficult. Would lend band parts. West London preferred.—ERNEST A. COUSINS, 160, St. Albans Avenue, Bedford Park, W.

Will 'FRESA' and 'E. S. H.' kindly communicate with the Editor? Their addresses have been mislaid, and letters wait to be forwarded.

[We shall be glad if those making use of this scheme will kindly let us know when their announcements have borne fruit. Failing such notice, advertisements will be inserted three times.—ED., *M.T.*]

## Music in the Provinces

(BY OUR OWN CORRESPONDENTS)

### BELFAST

One of the most successful concerts ever given by the Philharmonic Society took place on November 26. Its great feature was the first performance at Belfast of Mr. Hamilton Harty's fine work 'The Mystic Trumpeter,' conducted by the composer. The noble poem by Walt Whitman is illuminated with masterly skill by Mr. Harty's genius, and the result is a wonderfully satisfying whole. The work, both for chorus and orchestra, is full of difficulties which could not have been overcome but for the careful and laborious preparation made by the Society's conductor, Mr. E. Godfrey Brown, and it was most gratifying to the Society to receive from Mr. Harty enthusiastic praise for a performance of his work which, he said, was the best he had ever conducted. The solo part was admirably sung by Mr. Herbert Heyner. The rest of the programme consisted of violin solos by that excellent violinist, Mr. Arthur Catterall, and a choice selection of songs sung by Mr. Heyner—three of these being by Mr. Harty, who accompanied them. The orchestra played Borodin's Symphony in B minor, Wagner's 'Meistersinger' Overture, and Mr. Harty's 'Comedy Overture,' Op. 15, which he conducted. The whole concert was thoroughly enjoyed by a crowded audience.

The Belfast Symphony Orchestra, of which Mr. E. Godfrey Brown is the conductor, gave a very successful concert on November 29. The soloists were Miss Eva G. Lynas (vocalist), and Mr. George A. Vincent (violinist). Mr. Vincent contributed two movements of Mendelssohn's Concerto, and other pieces. The orchestra played Beethoven's Symphony in C minor (Op. 67), Wagner's 'Meistersinger' Overture, 'Slavonic Dance' No. 8, in C minor, by Dvorák, and a movement (No. 2) from Schubert's Ballet Music, 'Rosamunde.' There was also a finely-performed solo on the bassoon by Mr. Maurice Whittaker. These concerts supply a great want and are much appreciated.

### BIRMINGHAM

Another busy month of musical doings at Birmingham has to be recorded; indeed almost daily one notices in the columns of our daily press that fresh concerts are cropping up on all sides. It is almost impossible to cope with them in detail, only a general resumé being possible. A notable innovation is, however, the increase of chamber concerts. The Catterall Quartet is of course firmly established here, and now Mr. Richard Wassell has started a series of chamber concerts, the first of which was given at the Royal Society of Artists' Gallery on November 19.



Although very good of its kind, the programme would perhaps have been more suitable for a miscellaneous than a purely chamber concert. The artists were of more than ordinary ability. Miss Sybil Eaton, an artist of fine technique, temperament, and scholarly attainments, was the violinist, Miss Winifred Taylor the pianist, and Mr. Richard Wassell director and accompanist. The vocalist was Mr. John Goss.

The first of four chamber concerts was given at the Royal Society of Artists' Gallery on November 20, the artists being Mr. Percival Hodgson (1st violin), Mr. Charles W. Bye (2nd violin), Mr. Paul Beard (viola), Miss Joan Willis (violinello). It is an artistic combination of string players, all of whom are of course well known in the Midlands. The programme comprised three String Quartets—Mozart's in F major, Elgar's Op. 83 in E minor, and Dvořák's Op. 96 in F major. Mention of Miss Fanny Davies's chamber concert on November 11, assisted by the Bohemian Quartet, was made in the December number of the *Musical Times*.

A pianoforte recital was given at the Midland Institute on November 15, by Mr. Leonard Rayner, who, one is glad to say, has now recovered from his recent serious nervous breakdown.

'Elijah' received a popular performance by the Birmingham Choral and Orchestral Association at the Town Hall on November 15, under Mr. Joseph H. Adams's painstaking conductorship. The chorus was well balanced, and good results were attained in ensemble and precision. There was however no special feature of distinction, and from year to year one has become accustomed to such performances of 'Elijah' and 'Messiah.' The principals—Miss Lilian Green, Miss Amy Carter, Mr. Albert E. Benson, and Mr. Charles Till—formed an excellent and reliable quartet of solo artists. Mr. C. W. Perkins gave splendid support at the organ.

The second International Celebrity Concert took place at the Town Hall on November 20, but the attendance was by no means so great as at the first, when Dame Melba appeared. In place of Kubelik, who was not able to come to England, the great violinist Bronislaw Huberman made his first appearance at Birmingham, and was joined by Miss Katherine Goodson in a masterly performance of Beethoven's 'Kreutzer' Sonata for pianoforte and violin. The new tenor, Mr. Tom Burke, made his second appearance this season, and again won a great success. Mr. Watkin Mills was also well received.

In aid of the National Institute for the Blind a concert was given at the Town Hall on November 22 under Mr. Sidney Stoddard's organization. He had the valuable assistance of the newly-formed Police Band, now augmented to nearly fifty performers, under Mr. Appleby Matthews's conductorship. The Band is making remarkable progress since Mr. Matthews was officially appointed bandmaster, and much will be expected from it in the future. The programme, of a strictly popular character, included the Overture to 'Tannhäuser' and Tchaikovsky's '1812.' The tonal quality of the players is well maintained, both reeds and brass making a splendid display. The vocalists were Miss Megan Foster and Mr. Harold Casey, and the accompanist Mr. Michael Mullinar. The whole concert proved a popular success.

A new Orchestral Fantasia by Mr. Orsmond Anderton, entitled 'Virgil,' was given for the first time at the Futurist on November 23, the occasion being one of Mr. Appleby Matthews's Sunday Orchestral Concerts. It is based on Tennyson's 'Apostrophe,' quotations of which were given to assist understanding. The composer has found the right atmosphere, and created a decidedly clever work which one would be glad to hear again.

A service promoted by the Birmingham Diocesan Plain-Song Association was held in the Cathedral on Saturday afternoon, November 22. The Rev. A. W. Hatherley, musical director to the Association, was in charge of the singing, and Mr. E. H. Baxter, organist of St. Alban's, Small Heath, was organist for the service. Owing to serious illness, Mr. G. H. Manton was unable to give the recital of 'Old English organ music' as announced.

Mr. Edmund Edwards's second concert, given at the Majestic Theatre, Bearwood, on Sunday evening,

November 23, was principally noteworthy on account of the singing of Miss Agnes Nicholls. Bearwood is a suburb of Birmingham.

The second Quinlan Subscription Concert brought a strong quintet of artists to the Town Hall on November 25—Madame Suggia (violinello), Mr. Albert Sammons (violin), Miss Mignon Nevada, Miss Astra Desmond, and Miss Margaret Cooper.

The Birmingham Festival Choral Society scored a triumph on November 26 with a magnificent and deeply-moving performance of Elgar's 'Dream of Gerontius,' given at the Town Hall before a large audience. Sir Henry Wood was on his mettle, and conducted one of the best performances of this work heard at Birmingham since its first production here at our Festival in 1900. There may have been differences of opinion as to the balance of tone-power, but of dramatic choral effect and the fine playing of the orchestra there could be no manner of doubt. Mr. C. W. Perkins once more occupied his old post at the organ. Miss Muriel Foster's place was taken by Madame Kirkby Lunn, who with Mr. John Coates and Mr. Herbert Brown upheld the standard of the performance. The orchestra and chorus numbered three hundred and fifty performers.

A song recital was given by Miss Enid Finch, a young local soprano, at the Imperial Hotel on November 17. Her voice is of clear and pleasing timbre, and in her delivery she gives evidence of temperament and musical intuition. Mr. Howard Rutter, a talented violinist, supplied a number of admirably executed solos, and Mr. George Russell accompanied throughout the evening with perfect art.

Mr. Herbert S. Brown's popular concert given at the Midland Institute on November 29 made a strong appeal to Saturday night audiences. The concert-giver was fortunate in securing a brilliant array of artists, comprising our excellent soprano, Miss Margaret Harrison, Miss Joan Willis (violinello), Mr. Howard Rutter (violin), and Mr. Arthur Cooke (solo pianoforte). Mr. Brown ably discharged the duties of accompanist.

Madame Minadieu's second *Matinée Musicale*, given at the Grosvenor Room, Grand Hotel, on November 20, was an artistic affair—indeed one of the most delightful and enjoyable musical functions connected with our busy musical season. The artists who contributed were Miss Adela Verne (pianoforte), Mr. Arthur Catterall (violin), and Miss Helen Anderton (vocalist).

The second chamber concert of the season provided by the Catterall Quartet took place on December 2 at the Royal Society of Artists' Gallery. This artistic combination of players again realised splendid tone-colour and every possible nuance of light and shade in their masterly reading of Beethoven's Quartet in A minor, Op. 132, Elgar's Quartet, Op. 83, in E minor (given for the second time by the same artists), and Frank Bridge's 'Three Idylls.'

The same evening a crowded assembly gathered in the Town Hall to hear Mr. Appleby Matthews's performance of 'Messiah' with his well-trained Choral Society. Both in *tempi* and in attack and general tone-colour Mr. Matthews's reading of the work was somewhat of a revelation, for he seemed to infuse new life into the great world-famed epic. Several important cuts were made, the Hallelujah chorus coming last of all. The finely-balanced chorus greatly distinguished itself. The solo artists were Miss Emily Broughton, Miss Hillier, Mr. W. Heseltine, and the Australian bass, Captain Stevens.

In aid of the Crippled Children's Fund a temperance concert was given at the Town Hall on December 1, which opened with an organ recital by Mr. C. W. Perkins. The following Choral Societies took part in the proceedings: Selly Oak Choral Union, White Ribbon Choir, Citadel Songster Brigade, and Victoria Road (Aston) Songsters.

Mr. Max Mossel's second popular concert of the current series of four was given at the Central Hall on December 3. The excellent programme was a happy blending of instrumental music. The only concerted piece was Grieg's Sonata in G major, Op. 13, for pianoforte and violin, played with consummate art by Miss Myra Hess and Mr. Max Mossel. The vocalists were Madame Elsa Stralia and Mr. John Coates, who were in excellent voice and created great enthusiasm.

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The Midland Musical Society gave a popular Elgar concert at the Town Hall on December 6. Admirably prepared and conducted by Mr. A. J. Cotton, the full chorus and orchestra of the Society was present in force, and evidently were on their mettle to do justice to Elgar and their organization. The Elgarian selections comprised 'Spirit of England,' 'The Black Knight,' and 'Carillon,' the latter given without recitation of Cammaerts's poem, the new orchestral arrangement being used. Miss Agnes Nicholls was the vocalist.

A fund has been opened to found a Stockley musical scholarship at the Midland Institute School of Music in memory of the late Mr. William C. Stockley, who was for forty years conductor of the Festival Choral Society, and also conducted the Wolverhampton and Walsall Choral Societies, acted as chorus-master at the Triennial Festival, and was an honorary principal of the School of Music.

### BOURNEMOUTH

Though Mr. Dan Godfrey did not introduce at the recent Symphony Concerts any formidable composition of current moment, such as Scriabin's 'Divine Poem' or Elgar's new Violoncello Concerto, still he gave us one or two works of noble proportions and absorbing interest, along with a residue that is always worthy of revival.

Foremost among the outstanding works were Elgar's 'Enigma' Variations and the Brahms Violin Concerto—possibly their freshness in comparison with others of quite equal value was due to the fact that they appear so much less frequently in our programmes than some admittedly important works which would really be the better for a short rest. Whatever the cause, however, the Elgar Variations undeniably constituted the *bonne bouche* of the fifth concert of the series, entirely overshadowing even such an attractive composition as Borodin's B minor Symphony. The success of this intrinsically English orchestral composition must have been very gratifying to Mr. Godfrey, who had plainly expended a large amount of time in rehearsing it. At any rate, it had never been heard to greater advantage at Bournemouth, as indeed its reception at the hands of the audience fully testified.

Those who are well acquainted with Brahms's Violin Concerto through the medium of repeated hearings must be conscious of the fact that it is only a small percentage of the many violinists essaying it who actually reveal the soul of this massive work. Among successful exponents, however, must be accounted Madame Adila Fachiri (Alila von Aranyi). Her performance on December 4, at the eighth Symphony Concert, was a virile expression of the content of the music—at once commanding, thoughtful, serene.

A delightful experience was the first performance here of a Suite, 'English Pastoral Impressions,' from the pen of that poetical young musician, the late Ernest Farrar, whose life was given on the Western Front. The sylvan charm, the idyllic placidity and open-air freshness of this music, came like a clean breath from the hills. So characteristic a work should not be permitted to sink into oblivion.

Other numbers of interest that have recently been performed include Mozart's 'Magic Flute' Overture, Schumann's B flat Symphony, Tchaikovsky's fourth Symphony, Schubert's 'Unfinished' Symphony, Mendelssohn's 'Midsummer Night's Dream' Overture, and the 'In der Natur' Overture by Dvořák. The Schumann Symphony and the Mendelssohn Overture were particularly well played, conductor and orchestra deserving every credit for their capital presentations of these popular pieces.

Besides Madame Fachiri we have had as soloists Mr. Sidney Freedman, Mr. Gordon Bryan, and Miss Margaret Tilly. Mr. Freedman played a Romance for violin and orchestra by Philip Levine, a rather ordinary composition. The violin playing was clever, but the tone that the performer extracted from his instrument was not to our liking. The Balakirev Pianoforte Concerto is a peculiarly difficult work to interpret faithfully, owing to the very secondary position allotted to the pianist. Mr. Bryan, however, adopted an essentially correct attitude towards it,

and with his dexterous and neat passage-work fulfilled his rôle in a thoroughly efficient manner. Miss Tilly's performance of the familiar G minor Pianoforte Concerto by Saint-Saëns was likewise unusually clean and polished in style, although somewhat lacking in vigour and animation.

### BRISTOL

We have again had a full month's music at Bristol. An interesting gathering was the annual meeting of the Bristol Musical Club, when the president, Dr. Basil Harwood, in referring to the increasing number of performing members, said he thought the after-war tendencies with regard to music were encouraging. Choral Societies were resuming their activities, and at Birmingham a city orchestra was being formed. That was a movement other cities might well follow. Dr. Harwood in his speech took the opportunity to advocate an idea which was dealt with in my last letter, viz., the establishment of a permanent first-class orchestra for Bristol, an idea which has also found so warm a supporter in Mr. Napier Miles, our leading local amateur. A writer in a local paper recently outlined a scheme for a winter garden in which this artistic lack at Bristol would be supplied. The proposal took the form of a spacious building with lounge, tea-rooms, &c., and central concert-hall adaptable to three sizes for different classes of performance.

In this building a home would be found for a first-class permanent orchestra, playing every day, and with special arrangements for the production of symphonies. There is little doubt that if Bristol's rich men would take up such a scheme it would be a success, musically and financially, for at Bristol, apart from the houses of entertainment, there is no place but the streets in which young people can foregather.

At the second Quinlan Concert on Monday, November 24, Bristol had the opportunity of hearing Madame Suggia on the violoncello and Mr. Albert Sammons on the violin, the list of artists also including Miss Mignon Nevada and Miss Astra Desmond. Mr. Sammons was the best male violinist of front rank heard at Bristol for a long time. Then came Madame Clara Butt, Mr. Kennerley Rumford, and the Coldstream Guards Band (under Major Mackenzie Rogan), who gave three concerts, in two days.

Bristol Choral Society, with Miss Rosina Buckman, Mr. Maurice D'Oisly, Mr. Charles Knowles, Mr. Robert Radford, and Miss Gertrude Winchester, a leading local singer, gave a very splendid performance of Wagner's 'Flying Dutchman,' under the direction of Mr. George Riseley, on Saturday, November 29. The choral parts were very vividly portrayed, the 'Spinning Wheel' haunting the ear for days afterwards. The male voices were perhaps not quite so lusty as they should have been, but Miss Rosina Buckman invested the part of Senta with a marked dramatic personality, and the music of the Dutchman and Daland was splendidly declaimed.

Bristol New Philharmonic Society gave an ambitious but rather severe programme for the first concert of the Society's nineteenth season, on Wednesday, December 3. There was a choir of about a hundred and fifty, while the band of some fifty performers included several players specially engaged from London. All were under the conductorship of Mr. Arnold Barter. The choir gave a very creditable performance of Bach's 'God goeth up with shouting' and Frank Bridge's 'Prayer.' The latter is certainly a scholarly but not remarkable work. Two quaint examples of realism in music—John Ireland's 'Forgotten Rite' and Saint-Saëns's symphonic poem 'Le Rouet d'Omphale'—were provided by the band. Miss Margaret Fairless played the Beethoven Violin Concerto with marked cleverness and technique, and Mr. Frederick Ranalow sang, amongst other numbers, three of Mr. Cecil Sharp's 'Folk-Songs from Somerset.' Mr. Barter is to be congratulated upon his endeavour to present good but little-known music as opposed to a popular programme.

On the same night the newly formed Bristol South Choral Society gave its first concert in the V.M.C.A. Hall. Barnett's 'Ancient Mariner' was admirably interpreted by choir and principals and the useful little band, under the conductorship of Mr. R. T. Young, who had well drilled his forces. Some of the principals were pupils of

Mr. George Riseley, who is vice-president of the Society and was present at the concert. He was greatly pleased, and expressed his intention of helping the Society by every means in his power. Mr. Riseley urged that a choral society should be formed in every suburb, district, and village around Bristol.

Under the auspices of the Ladies' and Bristol Musical Clubs the Catterall Quartet gave an excellent and artistic chamber concert at the Victoria Rooms, on Monday, December 1. The programme consisted of Quartets of Mozart in D minor, Elgar, and Debussy, that of Elgar receiving its first public performance at Bristol on this occasion.

We have had an interesting visit from Mr. Harvey Grace, who gave a recital on the St. Mary Redcliffe organ as one of the series arranged by Mr. R. T. Morgan, and lectured for the Church Music Society at Clifton on 'Music in the Parish Churches: Some needs of to-day,' on Tuesday, December 2. Mr. P. Napier Miles, who was to have presided, sent a letter in which he advocated the choice of simpler and more devotional Church music, and urged that greater attention be given to the works of British composers. Mr. Grace dealt with his subject under five heads, viz.: The necessity for a standard; Greater simplicity; More variety; A better standard of churchmanship amongst chorists; and A quickening of public interest.

Bristol Musical Society gave the 'Golden Legend' at its opening concert of the season in Victoria Rooms, but unfortunately the same work had been done only about a month before by the Choral Society on a larger scale. The choir numbered about two hundred and the band about forty-five. Mr. C. W. Stear conducted, the soloists being Miss Ida Cooper, Miss Gladys Palmer, Mr. Frank Webster, and Mr. John Buckley. The choir displayed considerable power and clean phrasing, the final chorus, 'God sent His messenger the rain,' being sung with much steadiness and tunefulness. In the second half of the programme, devoted to miscellaneous numbers, Miss Ruby Taylor, a local pianist of much merit, took the solo part in Grieg's Concerto in A minor. Mr. Stear is to be heartily congratulated on the standard of the Society's work.

The second concert of the Clifton Chamber Party, at Victoria Rooms, included Tchaikovsky's Quartet in F major, a Quartet by Frank Bridge, containing three movements on popular airs, César Franck's Pianoforte Quintet in F minor, and Bach's Chromatic Fantasia and Fugue, with Mr. Parsons at the pianoforte.

The Society of Bristol Gleemen gave their first concert of the season at Victoria Rooms on December 10. There were about a hundred and twenty voices, including sixty boys from Bristol Grammar School, the performance being conducted by Mr. C. W. Stear. In a programme calling for no special remark, various more or less popular part-songs were given with much spirit and taste. The Bristol Glee Quartet delighted the large audience, and Miss A. M. Couper, Mr. Victor Lovell, and Mr. Herbert Spiller contributed several solos to the long programme, which included Parry's 'Blest Pair of Sirens,' with accompaniment of pianoforte and organ.

Mr. Hubert Hunt, the Cathedral organist, gave an interesting lecture on 'Worship-music' at St. Thomas's Church room. In dealing with various aspects of the vocal portion of his subject, he referred to the value of acoustic in churches. He also claimed that many present-day compositions were 'showy' rather than devotional. Mr. Hunt pleaded for music written for the mind rather than the ear.

The second International Celebrity Concert at Colston Hall, on Monday, December 8, was remarkable for the enthusiasm that characterised the reception given to the new British tenor, Mr. Tom Burke. On the same occasion Miss Adela Verne played delightfully, Mr. Watkin Mills—who sang thirty-four years ago on the same platform—gave much pleasure by his reappearance, and M. Bronislaw Huberman, the Polish violinist, who took the place of Kubelik, played with fine appreciation the 'Kreutzer Sonata.'

Much interest was taken in the Jubilee of Mr. F. E. Weatherly, the well-known Bristol barrister and song-writer, who was honoured in London on December 11 by a dinner and presentation. Many of Mr. Weatherly's songs are

domestic treasures at Bristol. Two other Bristol veterans, Mr. J. L. Roedel and Mr. George Riseley, went to London especially to be present.

It is interesting to note that two famous singers, well-tried favourites at Bristol—Miss Ruth Vincent and Mr. Ben Davies—have been great attractions recently at the Bristol Hippodrome.

Another new Choral Society formed in Oldland and district, just outside Bristol, gave its first public concert on December 13. The performance of 'Messiah' would have done credit to a much larger and older body.

(For Cambridge, see page 63.)

## COVENTRY AND DISTRICT

Mid-November brought with it the first concert this season of the Coventry Philharmonic Society, which produced Coleridge-Taylor's 'Hiawatha' at the Empire Theatre. Miss Minnie Searle and Mr. John Adams were the principal soloists, and Mr. C. Matthews conducted. The orchestra played well throughout, but the performance of the choir is open to criticism in the matter of *forte* attack, although the quiet passages, especially those that are unaccompanied, were well sung.

Melsa, the Polish violinist, was accorded a hearty reception on his appearance at the Opera House Sunday Concerts on November 16. Shapiro, the Russian pianist, Mr. Harold Williams, the Australian baritone, and others contributed to the same programme.

Elgar's new Sonata, Op. 82, was heard for the first time at Coventry on November 17, when it was performed by Mr. Norris Stanley (violin) and Miss Winifred Taylor (pianoforte) at a concert held in the Baths Assembly Hall.

The Centaur Orchestra, entirely composed of boy players, under the leadership of Mr. Alfred Petty, a local conductor of long experience, gave its first concert of the season in the Baths Hall on November 19. The programme included the 'Farewell' Symphony (Haydn), 'Marche Militaire' (Schubert), and popular operatic selections. In the same hall, on November 22, Coventry Choral Society, conducted by Mr. John Potter, sang among other items Marenzio's five-part madrigal 'Spring returns,' 'The Pampas Grass' (Sakhnovsky), 'The Singers' (Mackenzie), 'Corydon arise' (Stanford), and Coleridge-Taylor's part-song 'The Sea-shell.' Miss Joan Willis contributed violoncello solos.

Mr. Gervase Elwes made his first appearance at Coventry when he sang at the Opera House Sunday Concert on November 23. At the same concert Miss Lena Kontorovich (violin) joined Mr. Michael Mullinar (pianoforte) in an interpretation of Grieg's Sonata in G minor for violin and pianoforte.

Mr. Murray Davey sang on the following Sunday, November 30.

The Coventry Chamber Music Society held its first concert of the season in St. Mary's Hall on December 4. The Arthur Hyatt String Quartet played Haydn's Quartet in G major, Op. 51, No. 1, Quartet in D, Op. 11 (Tchaikovsky), 'Sally in our Alley' and 'Cherry Ripe' (Bridge), 'Widdicombe Fair' (Julius Harrison), and other items, Madame Elma Baker singing Schumann's 'Moonlight' and modern songs by Granville Bantock. The historical associations of the hall added to the interest of the music.

The Leamington Orchestral Society's first concert of its thirty-second season took place in the Town Hall, Leamington, on November 22. Mr. Walter Warren, organist of St. Peter's Catholic Church, conducted the orchestra, which played Symphony No. 8 (Beethoven), two Aubades (Lalo), and excerpts from grand opera. Miss Marion Snowden, a pianist of ability, joined the orchestra in a very fine interpretation of César Franck's 'Variations Symphoniques.' The vocalist was Miss Dorothy Robson.

Mr. Wilfrid Ridgway and Miss Francesca Hall collaborated in a pianoforte and song recital at Leamington Town Hall on November 25. Both artists are well known in the Midlands. Pianoforte works by Scriabin, Medtner, Glazounov, Liapounov, Bach, Liszt, and Chopin were presented, while the vocalist contributed songs by Grieg and Saint-Saëns, and ballads by Mr. Eric Overell, a Leamington composer.

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The Warwick Musical Society gave a chamber concert in the Court House, Warwick, on December 9, when a well-varied programme was presented.

#### DARLINGTON AND DISTRICT

The second concert of the Darlington Chamber Music Society was given on November 27, the programme including Brahms's Pianoforte Trio in C major, Tartini's 'Devil's Trill' Sonata, Cyril Scott's 'My Captain,' and 'Invictus,' by Bruno Hahn. Miss Ethel Page (pianoforte), Miss D'Aranyi (violin), and Mr. Kenneth Henderson (vocalist), were the artists. On December 8, Miss Ethel Harrison and Miss Hetty Page gave a pianoforte and violin recital at Polam Hall, Darlington. Chamber music is gradually coming into its own in the district.

The Bishop Auckland Musical Society, which is under the inspiring influence of Dr. Kilburn, has always been to the fore with new works. It was one of the first in England to give such things as Liszt's 'St. Elisabeth,' and the early cantatas of Mackenzie, Walthew, Elgar, and all our leading British composers. For the concert on December 2, at the Town Hall, Sir Edward Elgar was present and conducted his 'Enigma' Variations, the 'Cockaigne' Overture, and the 'Wand of Youth' Suite. The choir gave fine performances of 'The Music Makers' (dedicated to Dr. Kilburn), and the 'Bavarian Highlands' Suite. Madame Jennie Hook contributed fine interpretations of two songs by Elgar—'The Torch' and 'The River,' with orchestral accompaniment. The band was the Leeds Symphony Orchestra.

The same programme was repeated at Middlesbrough the following night by the Musical Union, with the substitution of 'The Spirit of England' and the 'Banner of St. George' for 'The Music Makers.' Sir Edward was again present on this occasion to conduct the instrumental numbers. The choral works were conducted at both concerts by Dr. Kilburn with conspicuous energy and control. Middlesbrough has the reputation of being a musical town, but the audience was not too abundant for so important an occasion.

On December 9 the newly formed Co-operative Choral Society gave a selection from 'Messiah,' followed by a miscellaneous group of operatic numbers of the ultra-popular type. The choir is enthusiastic and vigorous, and bids fair to do excellent work. On November 19 the third Corbett concert took place, with Mesdames Mignon Nevada, Astra Desmond, and Margaret Cooper, and Messrs. Robert Radford and Albert Summons as soloists.

The first of a series of concerts by Mr. Lionel Powell was given on November 30, when Dame Melba, Mr. Tom Burke, and Miss Katherine Goodson were the attractions.

Apart from the larger towns there is much musical activity in South Durham, especially in the mining districts. As an example of musical enthusiasm and enterprise, the Primitive Methodist Church Choir at Spennymoor for its Choir Sunday on December 14 gave Spohr's 'Last Judgment' and Mendelssohn's 'As the hart pants,' conducted by the choirmaster, Mr. Mason.

#### DEVON AND CORNWALL

##### DEVON

Miss Marguerite Lane, pianist and composer, gave a recital of her own works at Exeter on November 25. Her more serious compositions, e.g., 'Carnaval' and a 'Children's Cycle of Songs' (sung by Miss Upward), show originality and grasp of the art of composition. It is, however, as a pianist that Miss Lane ranks highest. Her technique is fluent, and her expression enthusiastic. She was equally convincing in Bach, Schumann, and Brahms, in addition to her own pleasing music.

An interesting event at Exeter, on December 2, was a lecture-recital given by Mr. Cyril Scott and Madame Delines (vocalist). Mr. Scott indicated the lines along which modern music is progressing, freedom being his motto, as defined in unrestricted expression of thought and emotion. He pleaded for unity of all the arts, demonstrating their close relationship to each other. His pianoforte pieces, played with exquisite charm, delicacy, and gradation, exerted fascination over his hearers, their impressionistic

character appealing with elevating influence to the senses and intelligence. Among the most beautiful were 'Bells,' 'Pastoral' No. 1, 'Ode Héroïque,' and a brilliant 'Rondeau de Concert.' Songs, interpreted with artistry and charm by Madame Delines, were 'Sorrow,' 'Lullaby,' 'The trysting tree,' and 'Night Song.'

The south of England offers few opportunities for hearing such delightful choral singing as is found at Barnstaple, where the Music Festival Society has had the advantage of thirty-three years' training by Dr. H. J. Edwards. On November 19 the Society gave a satisfying and truly artistic performance of Dr. Edwards's 'Hymn of Victory and Peace,' produced at Exeter three weeks earlier. The singing was intelligent, musically, pure, and beautiful in tone, as heard in the wonderfully impressive work, in Hubert Bath's 'Shon Maclean' (of which Mr. Allan Allen, who came to assist in conducting, secured a brilliant performance, little short of perfection), in the 'Hymn of Praise,' and in 'Blest Pair of Sirens.' An excellent orchestra, led with much skill by Mr. Percy Parish, was mainly local, reinforced from Bristol.

Dr. Weekes's Choir at Plymouth has been resuscitated, and though the singers appeared small in number and weak in the male section on December 3, their performance was refined and pleasing. Conducted by Mr. Walter Weekes, they sang 'My bonnie lass' (Edward German), 'There is a lady sweet and kind' (Darke), 'Summer is gone' (Coleridge-Taylor), 'Cargoes' (Balfour Gardiner), and 'Rolling down to Rio' (German). Mr. Cyril Scott played several of his own pianoforte pieces. Mr. Robert Radford, Madame Donalds, and M. Mischa Léon, severally and collectively gave a fine vocal programme.

Conducted by Mr. Douglas Durstan, the choir of Sherwell Church, Plymouth, sang Gaul's 'Holy City' on December 10.

Plymouth Ladies' Choir, under the training of Mr. Percy E. Butchers, has progressed considerably since last season, as was shown at its concert on December 10. Elgar's 'My love dwelt in a Northern land' was very well sung, and the choir also gave good interpretations of several Scotch folk-songs and made other additions to its repertory. A prominent feature of the concert was the performance of Elgar's Sonata for violin and pianoforte by Messrs. Albert Jammons and William Murdoch. Both artists aroused great enthusiasm by their artistic playing of solos, and also of the 'Kreutzer Sonata.'

The new V.M.C.A. Male Choir at Barnstaple is evidently destined to take definite place in the music of that musical town. Conducted by Mr. Alfred Long it has already added to its repertory music by Walford Davies, Sullivan, West, and Elliot Button. The Plymouth Orpheus Male-Voice Choir had to fight mischances (a fire and tempestuous weather among them) for its concert on November 30, but nevertheless achieved a triumph. Mr. David Parkes conducted an interesting programme of songs by Cooke, Jenkins, Fletcher, Abt, and Maunder. The singers' performance of Rogers's 'Where lies the Land' was conspicuously good. Exeter Male Choir (conductor, Mr. W. J. Cotton) gave artistic pleasure on December 6 by singing 'Strike the Lyre,' 'Lass of Richmond Hill' (arranged by the conductor), 'The Mighty Conqueror' (Webbe), 'A Franklyn's Dogge' (Bridge), 'Down in a flowery vale' (Festa), and 'Celia's charms' (Webbe).

The projected inauguration of a Devon Competitive Festival is referred to in the *Competition Festival Record*.

##### CORNWALL

Male choirs provide the greatest musical interest in Cornwall, and from the increasing number of such choirs it may well be hoped that the general singing culture of Elizabethan days will be long return. Stithians Male Choir, trained by Mr. J. H. Bowden, gave a concert at Treverra on November 15. A choir formed by Constructive Draughtsmen made its appearance at Torpoint on November 25, and sang Walford Davies's 'Hymn before action,' 'When evening's twilight,' 'The Beleaguered,' and 'O Peaceful Night.'

After several years of silence Penzance Orchestral Society made a reappearance on December 7, when Mr. Walter Barnes directed a band of thirty-five performers. The

'Raymond' overture, Sibelius's 'Finlandia' tone-poem, Walford Davies's 'Solemn Melody,' Grainger's 'Irish tune from County Derry,' and Coleridge-Taylor's charming 'Othello' Suite were remarkably well played.

At Goldsmithy, on December 11, the Rev. J. Hartley Duerden lectured on Mendelssohn, and several local performers supplied illustrations.

#### DUBLIN

The pianoforte and violoncello recital at the Royal Dublin Society Theatre by Miss Annie Lord and Mr. John Mundy, on November 17, was much appreciated by a discriminating audience. The selections included items by Beethoven, Defesch (printed as 'Du Tesch' by one of the Dublin dailies), and Chevillard. Miss Lord is a pianist of distinction in Dublin circles, while Mr. Mundy is the recently appointed Professor of the violoncello at the Royal Irish Academy of Music. His playing proved that he was no unworthy successor of Mr. Clyde Twelvetees.

On November 24, Mr. Frederick Dawson gave a brilliant pianoforte recital, ranging from Bach and Beethoven to Cyril Scott.

Miss Dinah Copeman's pianoforte recital at Aberdeen Hall (Gresham Hotel), on November 26, displayed a considerable advance on her last year's performance. She promises to be an admirable executant.

At a meeting of the Leinster Society of Organists, on November 17, Mr. Sydney H. Lovett was congratulated on having secured a good post in England. He is succeeded as organist of St. Anne's by Mr. Lennox Braid, organist of Clontarf Parish Church, a well-known Dublin musician.

Dublin musical circles will miss 'the King of Irish pipers,' Denis Delaney, of Ballinasloe, who died on November 30, aged seventy-five. Though totally blind, Denis was a familiar figure at every yearly meeting of the Feis Ceoil since 1897, and he won first place at three-fourths of the pipe competitions; indeed, as an exponent of the Irish Uilleann pipes he was unrivalled.

The Rathmines and Rathgar Musical Society gave 'Merrie England' (in aid of the National Maternity Hospital) at the Gaiety Theatre during the week ending December 6. Although this popular light opera by Edward German and Basil Hood was produced in England eighteen years ago, it was not heard at Dublin till now. The principals, chorus, and orchestra did their parts well, and the piece was well staged under the direction of Mr. Arthur Cullen. Mr. T. H. Weaving, who conducted, had his forces well in hand, and is genuinely to be congratulated on the production.

As was to be expected, Mr. Gervase Elwes had a goodly audience at his song recitals at Aberdeen Hall (Gresham Hotel) on December 3 and 4. Notwithstanding the exacting nature of his programmes (he gave twenty-four songs at each recital), Mr. Elwes sang delightfully throughout.

The annual performance of 'Messiah' at St. Patrick's Cathedral, on December 5, attracted a large and appreciative congregation—but two familiar figures were sadly missed, namely, Dr. Charles Marchant (who has been organist for over forty years) and Mr. Charles Kelly, both seriously ill. Mr. W. E. Hopkins, however, did good work at the organ, and the vocal items received adequate treatment by Mr. Martin, Mr. Thomas Marchant, Mr. J. R. Morgan, and others.

Mr. Walter McNally's Celebrity Concert at the Theatre Royal, on December 6, brought us Madame Donalda, Mischa Leon, Ivor Foster, Michael Dore, and Miss Molly O'Callaghan—a goodly combination.

Mr. Frank Muspratt, organist of St. Mary's Cathedral, Limerick, gave an organ recital in the theatre of the Royal Dublin Society on December 8. His programme included Bach, Stanford, Mailly, and others. Among the many selections, Sir Charles Stanford's fine 'Verdun' Sonata won instant favour.

The December meeting of the Hibernian Catch Club (founded in 1680)—the oldest in Europe—was held on December 9, and was most successful. Mr. Thomas Marchant presided with his customary skill at the pianoforte.

It was a pleasure to attend the resumed concerts—suspended during the war—of Dublin University Choral Society, on December 12. Ever since 1837 this Society has done excellent work under Robinson, Stewart, and Marchant successively, and the programme presented—mostly by Mendelssohn—was well received. Dr. Figgis acted as a capable conductor in the absence of Dr. Charles Marchant.

#### EDINBURGH

The second of the Classical Concerts on November 15 was given by M. Alfred Cortôt, the distinguished pianist, whose first appearance in Britain was made at these concerts in 1907. His programme was an unusual one. It included the complete set of Chopin's twenty-four Preludes, 'Six Preludes' by Debussy, 'Seguidilla' by Albeniz, and César Franck's 'Prelude, Chorale, and Fugue.'

On the same date an equally refreshing programme of orchestral music was performed at the first Reid Concert conducted by Prof. Tovey. A tone-poem by Rimsky-Korsakoff, entitled 'A Fairy Tale for full Orchestra,' was a distinct novelty. Dvorák's arrangement of Brahms's two Hungarian Dances, Nos. 17 and 18, revealed these compositions in a new light. Miss Fanny Davies joined the Professor in Mozart's Sonata in F major for four hands, and contributed as a solo item Schumann's Concerto in A minor, Op. 54.

The second concert of this series, on November 29, was also most interesting. Prof. Tovey played Beethoven's fifteen variations and fugue on 'Prometheus,' Op. 35, magnificently. This composition was followed by the 'Eroica' symphony, the *Finale* of which is based upon the same material as the variations. Mendelssohn's orchestral version of the *Scherzo* from his Octet for four violins, two violas, and two violoncellos—that replaced the Minuet intended for the first Symphony produced in 1829—was a fine contrast to the other items.

At the third concert, on December 6, Mr. Charles Draper delighted the audience with a performance of two Clarinet Concertos. Stanford's work in A minor, Op. 83, and Mozart's in A major, gave the audience a unique opportunity of realising the extraordinary range of expression of which the clarinet is capable. A Symphony by Dittersdorf, 'The Fall of Pheton,' was contrasted with Saint-Saëns's Symphonic Poem on the same subject. From these programmes one can see that the audiences at our concerts are being given unusual opportunities for comparing the development of musical orchestral expression.

The Paterson Orchestral Concerts were revived on December 1 under the conductorship of Mr. Landon Ronald. The programme was a popular one, but his fresh, vital readings were a delight. There was an entire absence of exaggeration in the interpretations. Tchaikovsky's Symphony No. 5 was the chief number on the programme. At the second concert, on December 8, Mr. Harcll Samuel was solo pianist, and here again we had the classical tradition revered. Beethoven's Concerto in G major received adequate treatment by both pianist and conductor. Schubert's 'Unfinished' Symphony was the other outstanding item of an excellent concert.

The Federation Military Band, conducted by Mr. G. W. Crawford, gave an enjoyable performance on November 15 of well-known works, and mention ought to be made of the appearance of a most promising young soprano at this concert, Miss Maud Campbell, of whom much may be expected.

On November 19 Miss Gertruida Van Vladeracken's Folk-Song recital was a charming exposition in a long and varied programme of specimens of Dutch, French, and British numbers.

The following well-known artists appeared at the third Quinlan concert on November 22: Misses Mignon Nevada, Astra Desmond, Margaret Cooper, and Messrs. Albert Sammons, Robert Radford, and Felix Corbett.

Mr. Max Mossel presented Mr. Watkin Mills, not heard for many years in this city, Miss Katherine Goodson, and Mr. Hubermann, who took the place of Jan Kubelik, on November 25.

Madame Helen Hopekirk, who is spending a year here after a long sojourn in the United States, gave a pianoforte

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recital on December 6, and included in her programme MacDowell's 'Keltic' Sonata. She will perform her Concerto for pianoforte and orchestra at the Paterson Orchestral Concerts later in the season.

It is gratifying to note that Madame Kennedy-Fraser, and her daughter, Miss Patuffa Kennedy-Fraser, drew a very large audience to their recital of Hebridean melodies on December 2. Too often is it that a city does not recognise the pioneer work of her citizens, but Edinburgh evidently does.

## GLASGOW

The beautiful singing of Mr. Thorpe Davie's Ladies' Choir at Langside Hall and at the Fine Art Institute showed that the Choir fully maintains the standard which secured for it first place at the last Glasgow Festival. The annual Scottish Concerts of the Orpheus Choir (Mr. H. S. Robertson, conductor) took place on December 8, 10, 11, 12, and on all four evenings St. Andrew's Hall was filled to overflowing with thoroughly appreciative audiences. In order to encourage native composers the Choir had offered prizes for part-song settings, the selected works receiving their first performances at these concerts. Among them were 'I'll gar our gudeman trow,' and 'Aye she kaimed her yellow hair,' by Mr. Francis G. Scott; 'Bonnie Lesley,' by Mr. Purcell J. Mansfield; 'The Captain's Lady,' by Mr. W. G. Whittaker; and 'The Heather,' by Mr. George Tootell. The other numbers included part-songs by Bantock, Robertson, Bainton, &c. The singing of the Choir was, as usual, superb.

The Choral and Orchestral Union's concerts were resumed on December 2, when the Scottish Orchestra, under Mr. Landon Ronald, played a programme of familiar pieces. The personnel of the band is considerably changed, and unfortunately the numbers are reduced to seventy performers. At the first Saturday Popular Orchestral Concert, on December 6, Miss May Harrison gave a finished interpretation of Mendelssohn's Violin Concerto.

The notable event of the month was the first performance by the Choral Union and Scottish Orchestra on December 9 (originally intended to be given at Sheffield in November, 1914), of Part I ('Pan in Arcady') of Bantock's 'The Great God Pan.' Mr. Bantock owes much to the libretto skilfully and poetically written by Mrs. Bantock, and the setting offers endless scope for the exercise of the musician's highest powers of imagination. Described as a Choral Ballet it fulfils all the conditions of such, its appropriate setting being the theatre, where scenery, dress, and action would fitly enhance the appeal of the music. Beginning with a choral prelude ('Invocation to Pan') written for a double choir, the work thereafter could be roughly described as having three main sections, the middle one, wholly orchestral, separating the other two which are set for four solo voices and chorus. In the long middle section are found (a) 'Revelry of Pan and the Fauns,' (b) 'Dance of Pan and the Satyrs,' (c) 'Revelry of Pan and Satyrs,' (d) 'The Wounded Faun,' and (e) 'Entry and Dance of Mænads,' which numbers could be taken from their setting and given as a purely orchestral piece. They contain some exceedingly beautiful music, and in the 'Entry and Dance of Mænads' the whole-tone scale is used with striking effect to depict the barbarity of the scene. Bantock's writing for the voices is orchestral in its free-lom—indeed he seems merely to have made a concession to custom in expressing much of the vocal part in musical notation, the objective evidently being a dramatic rendering of the words. As vocal music it makes enormous demands on the singers' reading powers, and a wholly adequate performance is possible only by first-rate chorists. At a first hearing the sections which seemed specially effective were 'The Echo,' 'The Wounded Faun,' 'The Moon,' and the final section ('Moon, Pan, and Chorus'), which provides a most satisfactory conclusion to what must be recognised as a remarkably fine composition. The score is richly coloured, and abounds in detailed expression marks, and at this the first performance, conducted as it was by the composer, we may conclude that an authoritative reading was given. Regarding the interpretation, it will be readily conceded that both band

and chorus would have benefited by further rehearsals of so complicated a work. Nevertheless a good all-round performance was secured. The ladies of the chorus certainly excelled the men, who, notably in the comparatively simple 'Chorus of Hunters,' fell considerably short of doing justice to their part. As indicated above, a work of this kind demands a chorus of from a hundred to a hundred and fifty specially selected singers. The 'Invocation to Pan,' originally intended to be sung unaccompanied, was given with very good effect supported by the wind instruments. Mr. Warren T. Clemens, the able conductor of the Choral Union, is to be congratulated on the success he achieved with the forces at his disposal. His labours have been most arduous. Of the solo vocalists Miss Nancy Weir (Echo), Miss Astra Desmond (the Moon), Mr. James Newall (the Shepherd), and Mr. Herbert Brown (Pan), the bulk of the work devolved on the last-named, who gave a very good reading of his part. No less satisfactory was Miss Desmond in the delightful music of the last section. Mr. Herbert Walton, as organist, had a small part in reinforcing the orchestra at places.

The second of the Mossel Concerts, on December 12, drew a large audience at St. Andrew's Hall. Mr. Max Mossel, who is remembered here as vice-leader of the orchestra under the August Manns régime, contributed some solos as well as taking part with Miss Myra Hess in Grieg's Violin and Pianoforte Sonata in G major, Op. 13. Mr. John Coates was admirable as solo vocalist.

Mr. John Pullin continues his attractive monthly organ recitals at St. Mary's Cathedral. At the December recital the choir of the Cathedral took part, their singing of Boyce's beautiful 'By the waters of Babylon,' and Berlioz's 'Thou must leave Thy lowly dwelling' ('The Childhood of Christ'), providing agreeable variety to the instrumental numbers. The Royal Carl Rosa Opera Company No. 3 fulfilled a three weeks' engagement at the King's Theatre.

## HASTINGS

As an exponent of the more romantic and emotional type of symphony, Mr. Julian Clifford vindicated his reputation when he conducted on November 13 Dvorák's 'New World,' and on November 20, Tchaikovsky's 'Pathetic.' Of the two composers Dvorák left the pleasanter impression. He was played with such an insight into the many beauties of his most familiar work that it was a joy to hear it again. Miss Lena Kontorovitch played Tchaikovsky's Violin Concerto inimitably. True, her uncompromising methods would not suit every composer, but the Russian work need never look for a more virile and admirable performance. In the same composer's Andante and Finale for pianoforte and orchestra Miss Winifred Browne was handicapped both by the defects of the work and by her inability to infuse much life into it. Something more than pleasing tone in delicate passages is wanted in the equipment of an effective concerto player. The following Thursday gave us Beethoven's second Symphony—well played except for some carelessness on the part of the strings in the *Larghetto* and *Scherzo*. Mr. John Davies, the leader, established himself as a violinist of refinement and purity in Lalo's 'Symphonie Espagnole.' Much was made of Franck's 'Le Chasseur Maudit.' Glazounov's gorgeous Symphony No. 6 received just the right treatment at the fifth concert. The very considerable proportion of right notes hit by Miss Bertha Vanner in Chopin's E minor Concerto were secured by means so mechanical as to make the work sound even more threadbare than it is. The same pianist found herself more at home in Stanford's seldom-heard Pianoforte Concerto, which she played three days later.

The sixth concert was notable for Mr. W. H. Read's dignified playing in Coleridge-Taylor's Violin Concerto. The Symphony was Dvorák's fourth, in which the bravura passages furnished many thrills; and there was a 'first performance'—a tone-poem called 'Taj Mahal,' by Captain Bertram Peck. The following day provided a pianoforte recital by Mr. Julian Clifford, when he played Saint-Saëns's Concerto in G minor, and many solos, including some clever numbers from his own pen.



At one of the Sunday Concerts Mr. Clifford played his own Pianoforte Concerto with great fluency.

The three Pianoforte Trios at Miss Annie Kenwood's first chamber concert, played by Mr. and Mrs. Kinsey and Mr. Paterson-Parker, approached the ideal for balance and rhythmic unity in their performance. Of their composers, Hurlstone, Friskin, and Bridge, the first stood out as he who will not be forgotten. Mrs. Kinsey's fine playing created a great impression in two Rachmaninoff Preludes. The second concert brought an admirable pianist in Mr. Harold Samuel, who joined Miss Kenwood in the Sonatas of Elgar and Franck. In the C minor Fantasia of Bach, Mr. Samuel, with a style essentially his own, showed what a really 'big' man he is, and what a Steinway ought to sound like. Miss Kenwood was more than equal to the exactions of Vitali's 'Chaconne.'

Among the choral works performed in December were 'The Last Judgment,' at St. John's, and Bach's 'Christmas Oratorio' at Holy Trinity Church.

### LIVERPOOL

Sir Henry Wood conducted the third Philharmonic Concert on November 25, at which there was an overflowing audience, mainly attracted presumably by the revival of Wagner music, of which Sir Henry's interpretations are so famous. Such familiar favourites as 'The Mastersingers' Overture, the Prelude and Death Song ('Tristan'), 'Siegfried Idyll,' and 'Ride of the Valkyries' afforded unrestricted pleasure. M. Cortôt, the famous French pianist, did all that is possible from the pianoforte point of view with Rachmaninov's third Pianoforte Concerto, which gave him a vehicle to display his extraordinary technical equipment. In Dr. Vaughan Williams's setting for chorus and orchestra of Walt Whitman's rhapsodical poem, 'Towards the unknown region,' which Dr. Pollitt conducted, the choir sang courageously if not with invariable confidence. The choral part is occasionally more orchestral than vocal. Dr. Vaughan Williams has successfully evolved music in keeping with the strangeness of the words, and near the end his treatment expands into a nobly-planned climax that carries conviction in its sense of inspiration.

Mr. Adrian C. Boulton, who is on his native heath hereabouts, made a welcome appearance as conductor of the fourth Philharmonic Concert on December 9. He had selected a choice programme, which included Schubert's ever-lovely 'Unfinished' Symphony, Mozart's 'Magic Flute' Overture, and Dr. Vaughan Williams's Overture 'Wasps,' a delightful work of broad melodiousness and vivid descriptive power. Miss Adila D'Aranyi played in Brahms's Violin Concerto in D, her performance being marked by abounding skill and high intelligence, if not by powerful tone. The vocalist, Miss Margaret Balfour, used her rich contralto voice with fine effect in the Alto Rhapsody by Brahms, and her singing reached a similar note of exaltation in Schubert's 'Hymn to the Almighty.'

If there could have been any possible doubt as to M. Cortôt's position among the world's greatest pianists it was dispelled by his wonderful performance at his first recital at Liverpool on November 29. A remarkable feature in his arduous programme was Debussy's twelve Preludes, in Book I. The concert-giver threw a clear light on these extraordinary conceptions, of which imitators may capture the manner but not the essence. Chopin, in twelve of the Studies, was just as finely played, finesse and delicacy, along with firmness of outline and nervous force where this was demanded, characterising the interpretations. César Franck's Prelude, Chorale, and Fugue was remarkable for the ethereal atmosphere imparted by M. Cortôt in the Prelude, and the recital ended with a brilliant performance of Schumann's 'Carneval.'

At the Rodewald Society's concert on December 8, Elgar's new Quintet, Op. 84, for pianoforte and strings, was heard for the first time. Played by the Catterall String Quartet, with Miss Beatrice Hewitt as pianist, it found ready acceptance and appreciation. At a first hearing it is strongly rhythmic music, broad in outline, rather more constructive than spontaneous in its appeal, but with greatness in its manner. Mr. Colles, in his able analysis of the Quintet in the November *Musical Times*, regards it as a

work 'sustained by a single emotional impulse, multifiform in its expression but constant in its aim.' It is an opinion which no doubt will be made clear by future performances. The Elgar work was preluded by Holbrooke's 'Belgium, 1915,' of which a re-hearing confirms it as an elegy of wistful and tender beauty, individual in its expression. The Brahms F minor Quintet completed an interesting programme, in which the pianist was an able coadjutor of the admirable quartet of strings.

The second Max Mossel concert in the Philharmonic Hall on December 6 drew a large audience to hear a good programme in which the concert-giver collaborated with Miss Myra Hess in an artistic performance of Grieg's Violin and Pianoforte Sonata in G. The singers were Madame Straliala and Mr. John Coates, and Miss Ella Ivimey was a sympathetic accompanist.

It is seldom indeed that a new opera gives such genuine pleasure on a first hearing as did Reginald Somerville's 'The Miracle' (or 'Story of Antoine'), which was performed by the Carl Rosa Opera Company in the Royal Court Theatre on November 28 under the direction of Mr. Charles Webber. The composer, who is his own librettist, has fashioned a story from fisher-people's lives in a Breton village by the sea which quite sustains interest throughout the three Acts and offers occasional dramatic opportunities. The episode of the miracle where the blind Antoine is restored to sight rings, however, least truly. The great feature of the work is its invariable melodiousness and vocal qualities. No less an attraction is the orchestration, which is often strikingly felicitous in its suggestive touches of colour. The work and its excellent performance left a most favourable impression. Mr. Somerville's next essay in the direction of opera is awaited with interest. The principals included Miss Eva Turner, Miss Gladys Parr, Mr. Arthur Winckworth, Mr. Hughes Macklin, and Mr. Kingsley Lark. The chorus sang especially well in the beautiful unaccompanied music heard in the Prologue, and a final word of appreciation is due to the band, which was large and well balanced.

A new musical comedy, 'Cupid and the Consul,' was produced at the Playhouse on December 8, and had a week's successful run. The work is the collaboration of two clever men well known in local circles, the author being Mr. Percy F. Corkhill and the composer Mr. Edward Watson. The plot, in three Acts, is far-fetched, but the story hangs well together, and the book is smartly written. As may be expected from Mr. Edward Watson the music is very melodious and well scored. Conducted by Mr. G. F. Mason the Waterloo Operatic Society again proved themselves to be a highly capable body, and the performances really went beyond the usual standard attained by amateurs, who in this case include exceptional singers in Mrs. G. F. Mason and Mr. Reginald Ryder.

A successful music-making was that given by Miss Edina Thraves in Rushworth Hall, when this accomplished singer was heard in well-chosen songs. Miss Gladys Scollick (pianoforte) and Miss Kathleen Daly (violin) played well in Franck's Violin and Pianoforte Sonata.

The Wednesday musical afternoons in Crane Hall continue their popularity. That master of the keyboard, Mr. Edward Isaacs, gave a notable performance on December 3 of Tchaikovsky's Pianoforte Concerto, in which the orchestral part was ably played on a second pianoforte by Miss Dorothy Crewe. Her accompaniments to the songs sung by Miss May McLeod were of the robust order. At this recital the violin playing of Miss Jo Lamb was again noticeable for its executive skill and expressive qualities. Her gifts should carry her far.

Two interesting and instructive lectures on practically the same subject were given by Mr. Adrian C. Boulton on 'The Art of Listening to Music,' and by Dr. A. W. Pollitt on 'How to Listen to Music.' The first lecture was delivered before an open meeting of the Literary and Philosophical Society held at the Royal Institution on December 1, when Mr. Boulton had the able assistance of Mr. Frank Bertrand in pianoforte illustrations, which included Beethoven's Sonata, Op. 31, No. 2. The lecturer explained the plan of this work in a helpful way with the aid of a printed sheet of Musical Forms, a copy of which was supplied to each member of the audience. The desirability of being able to

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hear music intelligently was also emphasized by Dr. Pollitt in his lecture in Picton Hall on December 4 (one of the Corporation's free lecture series).

The Post-Office Choral Society, conducted by Mr. H. Goss Custard, sang 'Summer' and 'Autumn,' from Haydn's 'Seasons,' at their concert on December 10, and on the same evening the Musical Society of the University Guild gave the first of a series of concerts designed to develop a taste for classical music among the undergraduates. Conducted by Dr. A. W. Pollitt, the orchestra composed mainly, and the chorus wholly, of University students, comported themselves creditably, especially the orchestra, led by Miss Isabel McCullagh. Bach's 'Wachet Auf' proved a rather too ambitious choice for the chorus.

### MANCHESTER AND DISTRICT

Returning to Manchester after an absence of two months in America—which, among other things afforded glimpses into the orchestral life of Boston, New York, and Philadelphia—one cannot fail to be impressed with the speedy return to normal conditions in the States as compared with Lancashire. In America, as with us, music in recent years has palpably tightened its grip upon the people of every class, but it was lamentable to come back to a Hallé Orchestra of sixty-five to seventy players after experiencing the full-voice 1 bands in the States. I can hardly describe the feeling of depression aroused by this contrast at the first Hallé concert after landing. In a programme comprising the 'Freischütz' Overture, 'Tristan' Prelude and 'Liebestod,' and the Rachmaninov Pianoforte Concerto—all calling for the fullest string tone—the valiant efforts of our depleted ranks of string-players entirely failed to remove the sense of something lacking. The comparison is of quantity, not quality. In the States, as here, they have had their own peculiar difficulties, but Manchester must soon make up its mind that the time is now ripe for a return to the full-sized band when the string department was 16-16-14-12-12, instead of the meagre proportions of to-day. At the Opera House, where orchestral space is restricted, the limitations are inevitable. Not so, however, in our concert halls and at symphony concert performances. When 'Gerontius' was sung, on December 6, the sense of insufficiency was only intensified because in those wonderful *divisi* string chords accompanying 'This strange innermost abandonment, &c.' the real effect was so imperfectly attained. It is surely not too much to hope that the executive (with Mr. J. A. Forsyth's happy restoration to convalescence) will be able to remedy this disability before the resumption of the second half of the season.

Whilst public support of all orchestral music continues to improve, which might seem to indicate that all is well, it would be folly to ignore the growth of the feeling in many well-informed and not unkindly critical quarters that all is not well with the body musical. Many makeshift arrangements have been accepted in the 'better half a loaf than no bread' spirit during the past five seasons, but now the cry should be 'his house in order.' With existing building conditions and the Housing Bill as we know it, there seems little likelihood of the Opera House scheme maturing in the near future. All the more need then for overhauling the orchestral and choral machinery, and renovating the wear and tear of the war period. It may as well be frankly recognised that there has been a relaxation of standards in choral performance and in the accompaniment of choral works. This was admittedly inevitable under war conditions; but the quality of singing on December 6 particularly made one wonder whether there might not be too easy an acquiescence in the possible permanence of difficulties which have faced all choral bodies in recent years. 'Gerontius' is still a virtuoso work calling for a chorus possessing the highest technical powers, not to mention its demands on interpretative abilities. The more exquisite the treatment of the intimate or more spiritual sections the greater the nobility imparted to the hymn, 'Praise to the Holiest.' I find the chorus chiefly deficient in this power of transition in moods so widely contrasted. Without this, 'Gerontius,' more

perhaps than any other work, fails in its appeal. Mr. John Coates pointed the way in his reading of the title-part. With infallible judgment and touch he played on the instrument of human emotion. Mentally and visually he lived the whole scene with tremendous intensity of expression. But did the chorus of 'Assistants'? Were they not rather a somewhat casual band of onlookers? I believe this was the first time Mr. Goossens, jun., had conducted the oratorio. May it be suggested that his reading of the Introduction to Part 2, as played on December 6, is totally at variance with the indications of the poem—'An *inexpressive* lightness . . .'; 'hear no more the busy beat of time.' The italics are mine. The introduction of any emphasis into this gently undulating body of tone is surely to distort the poetical image; as nearly as such a thing is musically possible it should be rhythmless. The 'Demon Chorus' section was taken at a pace which sacrificed clarity and substituted the wholly different imaginative effect of turmoil. Again, was this the composer's intention?

A protest must be entered against the tendency, manifest in many quarters besides Manchester, of including in a 'Gerontius' evening a few items quite unsuitable to the occasion. If the work itself is deemed insufficient for an evening's music, let us at least be fastidious in the selection of works to be mated with this 'pearl amongst oratorios,' 'Leonora' No. 1, and two Roger Quilter songs, were absolutely unintelligent choices. Brahms's 'Alto Rhapsody' or 'Song of Destiny,' Strauss's 'Death and Transfiguration,' or one of Elgar's lesser-scale choral works are both adequate and in harmony with the spirit of the oratorio.

Miss Dilys Jones and Captain Heyner also sang, but with scarcely the same complete absorption in their respective parts.

It has seemed better worth while dwelling on the 'Gerontius' performance than on that of Berlioz's 'Faust' on November 22, when this work was given for the twenty-sixth time. Mr. Hamilton Harty conducted, and Messrs. D'Oisly, Pashley, and Ranalow were the soloists.

Cyril Scott's Pianoforte Concerto was rehearsed for about an hour in the afternoon and then abandoned, as 'they [the management] find it impossible to produce the work with only one rehearsal.' This, in view of a recent happening with an Elgar Concerto at Queen's Hall, was a courageous sign of grace from one point of view, but quite inexcusable when it is remembered that the Concerto figured in the original draft programmes published last September, and both conductor and management must have been aware of its scope and the demands it would probably make upon rehearsal time. Without pushing the simile too far, one may suggest that delivery of the goods at the promised time is not an entirely negligible part of the contract with the public.

The Hallé Concert on December 11 was notable for some really gorgeous singing by Miss Agnes Nicholls.

Chamber music opened its doors at the Royal Manchester College of Music on December 4, to the strains of a Haydn G minor Quartet, played by the Brodsky combination. This is the twenty-third season of the Brodsky Quartet. The Haydn number was followed by Debussy's Pianoforte and Violin Sonata, in which Mr. Frank Merrick joined Dr. Brodsky. The Mid-day Concerts on Tuesdays and Fridays in Houldsworth Hall maintain a steady interest. Of local pianists Miss Lucy Pierce and Mr. Edward Isaacs bear the palm for programmes of continuous variety and efficient interpretative power.

The Co-operative Wholesale Society here runs a male-voice choir drawn from its employés, and now conducted by Mr. Alfred Higson, perhaps better known in choral circles as the director of the Sale and District Choir. On November 25, and again on December 10, in the Free Trade Hall, the singers showed that their ranks are quickly filling and that something is being done to win back the pre-war standard of efficiency. The so-styled Schubert-Liszt setting of 'Great is Jehovah, the Lord,' for solo, chorus, organ, and pianoforte, was carried through triumphantly by Miss Agnes Nicholls. Cyril Rootham's 'Coronach' and Bantock's 'Pibroch' were also in the programme.

Attempts are being made to re-invigorate the Manchester Diocesan Church Music Society. It is interesting to record

that Dr. Bairstow, of York, was the chief guest at a recent gathering at the Rectory Club.

The Children's Concerts march from victory to victory—a great work, whose results will be manifest in future years.

#### NEWCASTLE-UPON-TYNE AND DISTRICT

The second of the four chamber concerts promoted by the Newcastle Bach Choir was held on Wednesday, November 19, when Mr. Lionel Tertis gave a viola recital, assisted by Miss Ellen Tuckfield at the pianoforte. The programme included the Romance from R. J. Dale's fine Suite, Brahms's Sonata in F minor, Op. 120, No. 1 (originally written for clarinet), and Grieg's Violin Sonata in C minor, Op. 45, No. 3. The viola has been undeservedly neglected as a solo instrument, and the superb playing of Mr. Tertis should do much to induce a greater number of instrumentalists, especially amateurs, to take it up.

On Monday, November 24, Mrs. Kennedy-Fraser lectured on 'Songs from the Hebrides.'

One of the results of the lack of suitable concert halls in the city has been to open the doors of the Cathedral to sacred choral performances. On Saturday, November 29, the building, which holds over two thousand people, was filled to hear a performance by the Bach Choir of three of the Church Cantatas of the great Cantor. The programme consisted of 'Ye mortals extol the love of the Father,' 'Lord, as Thou wilt,' and 'Ah God, how many pains of heart.' The numerical strength of choir and orchestra was as nearly as possible that for which the works were originally written. There was a choir of about three dozen, and two of each of the strings, one double-bass, two oboes, and organ. The soloists—Mrs. Robert Blades, Miss A. Lawton, and Mr. E. J. Potts—each gave fine renderings of their exacting parts, the first-named singing the tenor numbers in addition to her own. Probably the most striking choral item was the beautiful duet in the third of the Cantatas, 'When sorrow is prevailing,' sung by the ladies in chorus. The orchestra was led by Mr. Alfred Wall, Mr. William Ellis was at the organ, and Mr. W. G. Whittaker conducted.

On Wednesday afternoon, December 3, in connection with the Municipal Chamber Concerts at the Laing Art Gallery, Mr. E. L. Bainton gave a recital of pianoforte works by Bach, Daquin, Scarlatti, Ravel, Debussy, Ireland, Balfour Gardiner, Cyril Scott, and Chopin. There was a good attendance.

We are glad to note three resurrections this season: the Northumberland Orchestral Society, which mustered sixty-two members at its first rehearsal; the Central Hall Choral Society, which is preparing a Christmas performance of 'Messiah'; and the Northumbrian Chamber Concert Society.

#### NOTTINGHAM AND DISTRICT

Nottingham music-lovers have rarely if ever had such a feast of good things as has been recently provided for them. On November 16, Mr. Bernard Johnson's admirers heard for the first time his new Pianoforte Suite, 'Three Old-fashioned Dances.' The programme also included Bach's Toccata in F major, Schumann's B minor Study, and Lemare's Romance in D flat. The London Symphony Orchestra, under Mr. Landon Ronald, attracted a large audience on November 19. The principal item was Beethoven's C minor Symphony, modern composers being represented by H. Balfour Gardiner, Delibes, and Stanford. Miss Myra Hess gave Rachmaninoff's Concerto in C minor, achieving great success in her work with the orchestra, as also in some Chopin solos. The Sacred Harmonic Society, at its opening concert on November 20, filled the programme with Gounod's 'Faust,' the singers sustaining their reputation by a particularly fine performance. The soloists were Miss Florence Mellors, Miss Lucy Goodwin, Madame Ethel Edgar, Mr. Frederick Blamey, Mr. Charles Keywood, and Mr. Norman Allin. On November 21, the Albert Hall was well filled, Madame Clara Butt and H.M. Coldstream Guard's Band proving irresistible lures to all classes of concert-goers. The Nottingham Gleemen,

after the long hiatus of the war, made a welcome re-appearance on November 24, and under Mr. C. E. Riley gave a fine interpretation of Moler's 'Creation's Hymn,' Henry Hiles's 'Hushed in Death,' two part-songs by Elgar, and Danby's 'Awake, Æolian lyre.' The soloists were Miss Lucy Goodwin, Mr. Herbert Norman, and Mr. Albert Farnsworth. On December 3 Signor Busoni was heard with delight by a large gathering in a varied programme including Beethoven's Sonata Appassionata in F minor, Bach's 'Capriccio,' three Chopin items, and Liszt's 'Rhapsodie Hongroise' No. 13. The British Symphony Orchestra, conducted by Mr. Raymond Roze, on December 4, gave a programme of interest, embracing Rossini's ever-green 'William Tell,' Grieg's 'Peer Gynt' Suite, and the third movement of Tchaikovsky's 'Pathetic' Symphony. Mr. Watkin Mills (vocalist), M. Bronislaw Huberman (violin), and Miss Katherine Goodson (pianoforte) were cordially appreciated. M. Paul Frenkel acted as accompanist. On December 6 Mr. William Turner's Girls' Prize Choir was the main attraction. The Nottingham Philharmonic Choir was also heard in part-songs, the soloists being Miss Doris Carter, Miss Flora Webb, Mr. Sydney Coltham, and Mr. Herbert Lowe, and Mr. Hodgkinson gave some admirable violoncello solos. On December 7 Miss Helen Guest appeared, with Mr. Bernard Johnson, in Tchaikovsky's Pianoforte Concerto in B flat minor. Miss Guest afterwards introduced a group of four short works by modern composers, and Mr. Johnson gave organ solos by Horsman, Liszt, and Guilmant.

After an interval of four years, the Chesterfield Operatic Society resumed its activities with seven performances of 'Merrie England' on November 24 and following evenings, at the Corporation Theatre. The singing of the solo and concerted numbers attained a high standard, the performances reflecting great credit on the director, Mr. J. Frederic Staton.

Mr. Gervase Elwes and Miss Una Bourne visited Derby on November 21, giving a chamber concert in the afternoon and providing the second Municipal Concert programme in the evening. Mr. F. J. Bonas (hon. secretary to the Municipal Concerts committee) is to be congratulated on the success of the undertaking. Mr. Gervase Elwes expressed the hope that other towns would follow Derby's lead in this direction.

From Leicester comes news of an interesting pianoforte recital given by Madame Neville Russell, assisted by Captain Herbert Heyner, on November 24. Madame Russell's contributions included two Bach items and a number of modern works. Captain Heyner sang Arthur Somervell's song-cycle 'Maud'; also songs by Moussorgsky and John Ireland. Mr. Percy Jones was a sympathetic accompanist. The Leicester Maternity Hospital benefited considerably by this extremely successful venture. On December 11 the Philharmonic Society, conducted by Mr. W. J. Bunney, gave Elgar's 'Spirit of England,' and Mendelssohn's 'Hymn of Praise.' The soloists were Miss Rosina Buckman and Mr. Maurice d'Oisly.

#### OXFORD

The Professor of Music, Dr. H. P. Allen, gave a lecture on Bach's Mass in B minor to a large and appreciative audience in the Sheldonian on November 29. He described the origin of the work, and outlined the known history of its early performances and late re-discovery. The lecture was instructive, and derived additional interest from the fact that the Mass was in preparation for performance a few days later by the Oxford Bach Choir under Dr. Allen's direction. The performance took place, also in the Sheldonian, on December 7. The large chorus, with ranks refilled, was in excellent form, and evidently took artistic pride in surmounting the difficulties of this truly great work. Space does not permit of detailed description. Suffice it to say that the Gloria, Credo, and Sanctus were sung with notable effect, while the Et Resurrexit, following immediately upon the wonderful Crucifixus, came out with irresistible brilliance, force, and charm. The rehearsals for this unique endeavour had been late and long, and also, it may be added, frequent, but all was amply repaid in the results achieved, for with such an enthusiastic chorus and the genial

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Professor-conductor, it seems possible to accomplish almost anything. The soloists were Miss McLelland, Miss Sibyl Cropper, Mr. John A'lams, and Mr. Topliss Green, who acquitted themselves well. Mention should also be made of Mr. Aubrey Brain's musically playing of the difficult horn obbligato in the Quoniam tu Solus, and of the capable leadership of the orchestra by Miss Venables, along with her able presentation of the two violin obbligati.

#### SHEFFIELD AND DISTRICT

Dr. Coward has specialised in his interpretation of 'Messiah,' as all the North of England knows. Even nowadays, when much of its novelty has faded, the annual performance by the Sheffield Musical Union generally finds a few young conductors present making notes and registering impressions. This year they found the eminent chorus-master in good form, and his choir as large and competent as ever. As time goes on, the reading of the work which caused so much discussion nearly twenty years ago has become modified. There are fewer exaggerations, and such point-making as is retained has generally an artistic justification. The choir sang brilliantly, forceful volume coupled with extraordinary control of dynamic expression being the outstanding elements of the performance. The soloists were Miss Ida Cooper, Miss Lottie Beaumont, Mr. Sidney Coltham, and Mr. Hamilton Harris. Mr. J. H. Parkes led the orchestra, Mr. W. H. Peasegood was organist, and Mr. Colin Wilkinson solo trumpeter. Prior to the performance Dr. Coward, who recently completed his seventieth year, was made the recipient of a spontaneous and cordial greeting that congratulated him upon his continued health and vigour.

The coming to Sheffield of Sir Henry Hadow as Vice-Chancellor of the University has had an immediate effect upon the collateral musical activities of that institution. Under the auspices of the University Musical Society a series of four chamber concerts has been arranged at which the Catterall Quartet are the performers. The first was given on December 12, when the works played were Beethoven in E minor, Op. 59, No. 2, the second of the 'Rasoumovsky' set, Dittersdorf in E flat, and Schumann in F. The particular qualities of Mr. Catterall and his associates are an almost ultra-refinement of tone and great subtlety and *finesse* of expression. These were in evidence in all the works played, but more particularly in the Schumann Quartet. It was exquisitely done.

Busoni played at the third of the Wilson Peck Subscription Concerts. The hall was crowded, and the recital created a deep impression. Alike in Bach (the 'Departure' Capriccio), Beethoven (Appassionata Sonata), Chopin (fourth Ballade and other pieces), and Liszt (13th Rhapsody and 'Faust' Fantasia) he was his own virile, intellectual, monumental self. In his hands the music was a plastic to be wrought into novel moulds of thought and feeling, and by his dominating personality and the wonders of his amazing technique made to sound inevitable and correct. His Chopin playing has the admiration, if it has not the endorsement, of all Chopin lovers.

The Eva Rich Ladies' Choir produced Dr. Harold Darke's elegiac cantata 'As the leaves fall' at one of the Victoria Hall Saturday concerts. Under the composer's direction the large, well-trained choir sang the scholarly and often emotional music with deep feeling.

The Sheffield Teachers' Opera Society gave a successful week at the Lyceum Theatre, performing German's 'Tom Jones' to large audiences. Mr. Revill Slater was 'producer,' and Mr. Linford conducted.

#### YORKSHIRE

##### LEEDS

On November 19 the Leeds Choral Union, under Dr. Coward, gave an excellent all-round performance of Saint-Saëns's 'Samson and Delilah'—which, by a singular coincidence, the Leeds public had the opportunity of hearing the very next day in operatic form by the O'Mara Company. Dr. Coward's chorus was very capable indeed, but the outstanding feature of the performance was the fine dramatic singing of Mr. Frank Mullings in the title-rôle, which produced

quite a sensation. The other principals were Mr. Frederic Austin and Mr. Herbert Parker. Mr. Eugène Goossens conducted the Leeds Saturday Orchestral Concert on November 22, when a programme of thoroughly popular classics was given, including Beethoven's C minor Symphony and Schumann's Pianoforte Concerto, the soloist in the latter being that very charming player, Miss Myra Hess. The next concert of the series was on December 6, when Mr. Hamilton Harty was the conductor, and was responsible for an excellent performance of Glazounov's C minor Symphony, the popularity of which inclines one to wonder that concert-givers never, or rarely, venture upon any others of his symphonies. Mr. John Dunn was the soloist in Beethoven's Violin Concerto. A welcome novelty was a little piece by a native composer, Mr. Herbert Howells, whose 'Puck's Minuet' for strings is a very agreeable trifle. On November 23 the Leeds Bohemian Concerts began a new season with a quartet which has changed its leadership, Mr. Alex. Cohen having gone to Birmingham, and his place being taken by Mr. Bensley Ghent, the other members being Mr. Dyson Perkins, Miss Lily Simms, and Mr. Arthur Haynes. The first of Beethoven's 'Rasoumovsky' quartets, Ippolitov-Ivanov's A minor Quartet, and Ravel's Quartet in F, formed the programme, which was played with much spirit. At the Leeds Philharmonic concert on December 3, the Hallé Orchestra, under Sir Henry Wood's direction, was heard in a rather 'snippety,' but enjoyable programme, in which the most sustained piece was Max Bruch's G minor Violin Concerto, the solo part in which was most artistically played by Mr. Sammons. The sixth Orchestral Suite which Sir Henry Wood has so cleverly arranged from various compositions by Bach more than justified the process by its extreme effectiveness. All but the most fossilised purists will trust he will continue to add to the number of these adaptations—which, after all, are only what Bach himself did. Vaughan Williams's 'Wasps' Overture was another interesting feature in the concert. The Leeds New Choral Society, on December 10, gave Bach's 'Sleepers, wake,' also a condensed version of 'Elijah'—a work which very rarely undergoes the process of cutting. The principals were Miss Hilda Naylor, Madame Holroyd, Mr. J. W. Hepworth, and Mr. William Hayle. Mr. Turton conducted a performance which, though discounted by the absence of an orchestra, had many good points. An artistic and enjoyable recital was given on December 4 by Miss Marion Keighley Snowden (pianoforte) and Miss Etty Ferguson (vocalist). Miss Snowden played a number of modern pieces—Russian, French, Spanish, and English—and Miss Ferguson's choice of songs also inclined towards modernity, the exception being a group of old Italian airs possessing great charm. Both these young musicians are very accomplished artists, and their performances did full justice to the exacting task they had set themselves. On December 12 a newly formed string quartet party, the Bensley Ghent Quartet, began a series of concerts at which it is proposed to introduce some rather out-of-the-way works. The first programme was, however, not exceptional in character, although none the less excellent, consisting of String Quartets by Haydn and Beethoven (Op. 18, No. 6), and some movements from Quartets by Tchaikovsky and Gólar.

##### BRADFORD

At the Bradford Subscription Concert on December 5, the Hallé Orchestra, conducted by Mr. Eugène Goossens, was heard in a programme the most sensational thing in which was the Suite based on Stravinsky's 'Oiseau de Feu,' which had not before been heard at these concerts. It was not new to the orchestra, however, nor to Mr. Goossens, who secured an admirable performance of the strange, erratic music. Mr. Lamond's powerful reading of the solo part in Tchaikovsky's B flat minor Concerto was another important item in the programme, while the late George Butterworth's Rhapsody, 'The Banks of Green Willow,' was a welcome tribute to native art. On November 21, the Bradford Festival Choral Society gave a very spirited performance of Berlioz's 'Faust,' with Miss Desirée Ellinger, Mr. d'Oisly, Mr. Charles Knowles, and Mr. W. Lovell as principals. On November 28, the Edgar Drake String Quartet gave the first of a series of Chamber Concerts, and showed much



efficiency in Quartets by Haydn and Elgar, and Gade's Pianoforte Trio in F, in which Mr. Edgar Knight was the pianist. At All Saints' Church, which has acquired a musical reputation through the efforts of its organist, Mr. C. Stott, there was heard, on December 11, Spohr's 'Last Judgment,' a work which has sadly outgrown its one-time popularity, yet hardly deserves the neglect into which it has fallen. Mr. Stott did good service at the organ, and the soloists were Messrs. Wilkinson and Fisher, a choir-boy, Weston, undertaking the soprano numbers.

## OTHER TOWNS

On November 20 the Halifax Choral Society, which has passed its centenary, gave evidence of renewed youth in a very praiseworthy performance of Berlioz's 'Faust' under Mr. C. H. Moody's direction, the soloists being Miss Rosina Buckman, Mr. John Coates, Mr. Charles Tree, and Mr. F. H. Bentley. On the following evening the first of the Halifax Chamber Concerts took place, the Catterall Quartet being heard in Quartets by Brahms (C minor), Elgar, and Mr. Speaight's Shakespearean 'Fancies.' On December 4 the Halifax Madrigal Society gave a concert which furnished several examples of the unique efficiency it has reached under Mr. Shepley's training. Weelkes's 'As Vesta was' represented the old school, Bantock's arrangement of 'The seal woman's croon' the modern, local art having its example in a 'Hymn to Peace' by a Queensbury musician, Mr. E. A. Moore, which had considerable interest.

On December 10 the Wakefield Choral Society gave 'Elijah' under Mr. H. H. Pickard's direction, and with Miss Eva Rich, Miss Goodacre, Mr. Wilfred Hudson, and Mr. Charles Tree as principals. At one of the Huddersfield Music Club's concerts, on December 10, M. Vladimirov Rosing gave one of his characteristic and highly dramatic recitals. On November 29 the Huddersfield Glee and Madrigal Society visited Ripon Cathedral to give, under Mr. C. H. Moody's direction, an excellent performance of 'Messiah.' Thanks to the generosity of the president of the Society, Sir Charles Sykes, the performance was free, save only for the moral obligation to contribute to a collection, so it is not surprising that the Cathedral was crowded. The principals were Miss Caroline Hatchard, Miss Olga Haley, Mr. Herbert Teale, and Mr. Edward Woodhouse. The accompaniment was represented by strings and organ (Mr. H. A. Bennett). On December 4 Brahms's 'German Requiem' was given in the Cathedral with purely local forces, the Cathedral choir being augmented by the Ripon Choral Society, and the solos being taken by Mr. E. Woodhouse and a number of the choirboys. Mr. C. H. Moody conducted a reverent and generally satisfying performance of this noble work.

## Musical Notes from Abroad

## BRUSSELS

By the death of M. Kufferath, Belgium loses one of the most brilliant and capable entrepreneurs who has ever directed the fortunes of 'La Monnaie.' He died suddenly on December 8, and it will indeed be difficult to worthily replace him. Not only was he a very able and far-seeing business man, but his artistic temperament was responsible in no small degree for the many splendid operatic successes at Belgium's National Opera House. Curiously enough, on the eve of his death, the first number of a paper called *L'Art Belge* contained an article recalling an interview with M. Kufferath, in which he set forth his plans and hopes for the future. The article revealed an interesting point concerning his intentions, namely, that Wagner's works should certainly be accorded their place amongst the classics, and it was his (M. Kufferath's) ambition, in fulness of time, to present the 'Ring' drama in its entirety. He leaves many friends and many more admirers. It has been decided that until the close of the present season M. de Thoran and M. Van Glabbeke shall act as co-directors.

Another untimely death I regret to report is that of M. Brahys, the very able conductor of the Concerts Populaires, Brussels. These music-makings are more or less parallel with those given by our symphony orchestras at home. It is understood and expected that M. Messager, the well-known composer, will conduct the next concert. M. Brahys's post is also one that will be exceedingly difficult to fill.

Erlanger's opera, 'Aphrodite,' has now been staged at 'La Monnaie' with considerable success.

Madame Edvina was accorded a splendid welcome on her return to 'La Monnaie,' her singing in 'Louise' and 'Tosca' being a real joy, only surpassed by her wonderful acting. During the performance of 'Louise,' in listening to the singing of Madame Edvina (Louise) and Madame Richardson (the Mother), it was inspiring to remember both are British subjects, and although naturally they sing with a slight native accent, the defect is lost in appreciation of their delightful artistry.

M. Kuhner played four Violoncello Sonatas at his concert on December 9, viz., Beethoven in F, Fauré in D minor, Debussy in D minor, and one by Joseph Jongen, an altogether charming composition, with a very expressive slow movement.

M. Scharres, the well-known pianist, gave an interesting recital on November 16. He has a welcome tendency to include a fair share of 'first performances' at each recital.

Madame Nilba gave a vocal recital on November 18, all the items of which were of the modern French School. She was assisted by M. Scharres (pianoforte), M. Deru (violin), and M. Kuhner (violoncello). The instrumentalists collaborated in a first performance in Belgium of Ravel's Trio in A minor.

On November 27 the young violinist, M. Desclin, gave an excellent programme, which included Dvorák's Concerto.

Concerts here recently have been many and varied. Not the least notable event was the programme presented at the 'Cercle Artistique' on November 28, in honour of the visit of representatives from the British Universities. Purcell's 'Golden Sonata,' for two violins and pianoforte, was played with much charm and delicacy by M. Deru and M. Piery (violins) and M. Scharres (pianoforte).

J. H. WOOD.

## ROME

With Peace comes a promise of better things in the world of musical journalism in Italy. For the last two years the only musical publication at Rome has maintained an uncertain life with the fortnightly appearance of—one leaf! A really good musical journal, however, has not existed since the cessation of Messrs. Ricordi's excellent *Musica e Musicisti* some years ago. It is pleasant to note that the same celebrated firm is the pioneer in the resuscitation of our musical Press, and from Milan comes a specimen copy of their new review, *Musica d'oggi* (*Music of to-day*). Excellently printed on good paper, comprising thirty-two pages, and costing 50 centesimi, the review includes, besides excellent leading articles on musical problems of the day, a good collection of provincial news and a copious bibliography of recent publications, while announcing also a prize competition.

Another new venture comes from Ventimiglia, viz., a monthly publication devoted to sacred music, and appropriately entitled *Musica Sacra*. Aiming rather at the issue of new compositions than at the more literary production of criticisms, &c., it nevertheless includes four pages of letterpress, and, with the advantage of having a French edition simultaneously at Monaco, ought to do much to increase interest in the branch of music to which it is devoted.

## THE CINEMATOGRAF AND MUSIC

Some of my readers may remember my remarks on this subject in the *Musical Times* of August, 1918. Writing on that occasion of Mancinelli's symphonic poem 'Frate Sole,' I drew the conclusion that, whilst a musician is in no need of cinematographic interpretation, the general public is apt to regard musical commentary in the light of a distraction to their enjoyment of the film. The truth of these remarks

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was forcibly demonstrated at the Costanzi on the evening of November 28, when another symphonic poem was presented to us with cinematographic interpretation, namely, the new work 'Fantasia bianca' (The white fantasy) of the popular Roman composer, Maestro Vittorio Gui. Let it be said at once that the first place was given to the music. The promise of the composer was to present a symphonic poem in three parts, with some cinematographic incidents worked in, as it were—an undertaking that he faithfully fulfilled. But it was just this that displeased. The crowded audience was about equally divided between the *platea* public which had come to hear the music, and the amphitheatre and gallery public which had come to see the cinematograph. Naturally the latter was dissatisfied, and testified its discontent in the time-honoured way, with results that threatened to be unfortunate for the music and for those who desired to hear it.

But perseverance and good humour on the part of composer and orchestra at length won over even the gallery, and the musical portion of the work—*or*, rather, the symphony itself, because the film was useless to everybody—gained an unequivocal success. And the music was worth hearing. Admirably executed under the composer's direction, the new poem revealed itself as full of well-harmonized variations and perfect musical descriptions whilst the orchestration was but another proof of Signor Gui's now established talent.

At the moment of writing there comes to hand the 'cartellone,' or winter programme, of the grand opera season at the Costanzi, which will be initiated with Mascagni's 'Iris' on December 18. There are seven novelties, foremost being 'Il piccolo Marat' of Mascagni and Zandonai's 'La via della finestra,' to which reference is made in the Milan notes in the *Musical Times* of October. There follows 'Anima Allegra' (The Joyous Soul) of Vittadini, 'Madame Sans Gêne' of Giordano, 'L'uomo che ride' (The laughing man) of Pedrollo, 'Mina,' by Alaleona, and 'Sumitra,' by Pick Mangiagalli. The repertory works include 'Andrea Chenier,' Puccini's 'Tabarro' trilogy, 'Thais,' 'Boris Godounov,' 'Manon' of Puccini, and Massenet's work of the same name, 'Falstaff,' 'La forza del destino,' 'La Traviata,' 'La Gioconda,' 'Barbiere di Siviglia,' and 'The Valkyrie.' The management is evidently still somewhat uncertain concerning the propriety of presenting German opera at Rome. Turin, on the contrary, has already taken a bold lead in this respect, and very shortly after the opening of the present season presented 'Lohengrin' to an enthusiastic public, whilst 'Tannhäuser' is in rehearsal. I had the good fortune to assist at 'Lohengrin' at the Chiarella Theatre at Turin a fortnight ago. It was the fifth or sixth performance of the opera, but the theatre was crowded, the public enthusiasm showing no sign of decreasing. The music was excellently performed, yet it must be owned that dramatically the interpretation of the work left a good deal to be desired. A contrast especially noticeable was the fine singing of Lohengrin and the same gentleman's remarkably wooden acting. Also the opera suffers considerably from its translation into Italian—a defect noticeably marked in the Bridal Chorus, where the words are sadly mutilated to fit in with the music. Yet for all this, it was a good presentation, although one felt that the Italian genius had not been able to overcome many difficulties inherent in the German character of the work, and this fact I realised very keenly when, on the following evening, I assisted at a really superb presentation of Catalani's 'La Wally.' Here there was no longer the arduous forcing of foreign material into an Italian atmosphere, but a perfect interpretation of a native work by native artists.

Apropos Catalani, two of his operas are being much represented in Italy this year—'La Wally' and 'Lorely.' But how is it that we never hear his 'Dejanice'? I have not learned if this work is very well known in England; here it is entirely shelved. Yet it is his masterpiece, and his own favourite composition, that never won the success it deserved. Catalani himself, in a letter (I believe to Giulio Ricordi) said: 'The little fortune which this work has met with is among the greatest sorrows of my already sufficiently sorrowful existence.'

Curiously enough, as I despatch these notes, I hear from the management of the Regio Theatre at Turin that it is proposed to exhume 'Dejanice' this year in that city.

LEONARD PEYTON.

## CAMBRIDGE

For the statutory concerts this year the University Musical Society put down Bach's B minor Mass, which was given on December 5, and a miscellaneous concert in May-week when Dr. Vaughan Williams's 'Sea Symphony,' Dvorák's Violoncello Concerto and Delius's 'Appalachia' will be performed. The series of chamber concerts has been revived, and five have been arranged for the year. On October 29 the Bohemian Quartet played Quartets by Haydn (C major, Op. 33, No. 3), Beethoven (E flat major, Op. 127), and Dvorák (D minor, Op. 34); and on November 10, Messrs. André Mangeot, Georges Pitsch, and Ralph Lawton gave a recital of modern French music and Bach's B minor Sonata for violin and pianoforte. Next term Mr. Gervase Elwes is to give a song recital and the Philharmonic Quartet a string quartet concert. In May, Schubert's Octet and Brahms's Clarinet Quintet will be performed under the leadership of Mr. Haydn Inwards.

The Musical Club membership has increased so much that another room has had to be secured for the weekly concerts. Many schemes for development are being discussed, though the chief items of concern at present are the inadequacy of the premises in Petty Cury and the difficulty of finding bigger ones.

The College Musical Societies are full of activity, and the private musical clubs, such as the Scales Club of Caius, the Lady Clare of Clare, and the Benet Club of Corpus, hold their weekly or fortnightly concerts as usual.

In connection with the formal installation of Mr. Balfour as Chancellor of the University, a performance is to be given in King's Chapel in May-week next, when the programme will consist very largely of works by English writers.

Cortôt gave a pianoforte recital in the Guildhall on November 10, and Miss Jean Sterling Mackinlay sang folk-songs in costume on November 18.

## Miscellaneous

The Philharmonic String Quartet gave two concerts of British music at the Salle Gaveau, Paris, on November 22 and 26, with the following programmes: First concert: Eugène Goossens, Quartet, Op. 14; Holbrooke, Three songs with accompaniment of pianoforte and strings (vocalist, Mr. John Goss); Frank Bridge, Three Idylls; Holbrooke, Symphonic Quintet, Op. 44 (pianist, the composer). Second concert: Elgar, Quartet, Op. 83; Cyril Scott, Quartet; Arthur Bliss, Quintet for pianoforte and strings, 'To the city of Bath and three friends met therein' (pianist, the composer).

We learn that the British Music Society Year-Book and Catalogue has assumed unexpectedly large dimensions, and will be published early in January. It will be supplied free of cost to all members of the Society, and now that the membership card carries such wide advantages as admission to all centres in the United Kingdom and on the Continent, together with the Bulletins posted free of cost to all members, the subscription is fixed for professional and amateur members alike at a guinea a year. The first Annual Congress, to be held in May, will provide lectures, concerts, meetings, a reception, and a banquet.

Several well-known soloists will take part in a concert organized by the Phoenix Musical and Dramatic Society to take place at Queen's Hall on the evening of January 28, in aid of St. Dunstan's Hostel. Tickets are obtainable from the hon. secretary of the Society at Phoenix House, London, E.C.

We regret to record the death of Mr. Thomas Pierce Waddington, at the age of eighty-two, well-known in Leicester for a prominent career as vocalist.

The general financial report of the Falkirk and District Choral Union for the sessions 1915-19 is a remarkable record of charitable work. The net sums paid over to various organizations amounted to £19,633, of which the East Stirlingshire Prisoners of War Fund received £7,596 and the Scottish Red Cross £4,804.

The 'Spring Musical Festival' of the London Sunday School Choir is announced to take place on March 27 at the Royal Albert Hall, with a choir and orchestra of twelve hundred, and Miss Phyllis Lett, Mr. Robert Radford, and Mr. Evelyn Edwards as soloists.

Mr. R. J. Pitcher, Mus. Bac., has been appointed by the London County Council as special lecturer on 'Musical Appreciation.'

Recent activities of the Blackheath branch of the British Music Society have included a concert of works by Mr. Lawrance A. Collingwood, given on November 28.

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